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LAPIDARY JOURNAL JEWELRY ARTIST

AUGUST 2015

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page 50



**FUNKY
FLOWER
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JEWELS FOR THE HAIR **PAGE 28**



Beatriz Fortes's
Silver Rose
Pendant
PAGE 48



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**COOL TOOLS &
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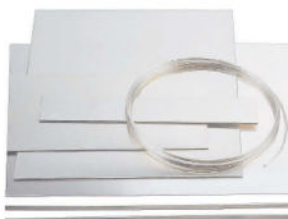
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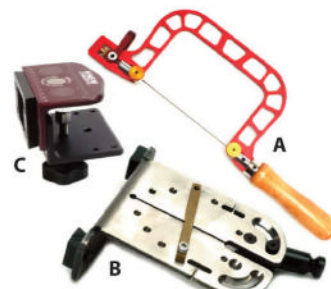
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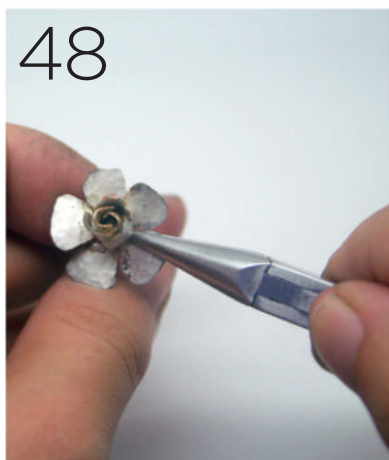
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PHOTOS: JIM LAWSON

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Something Different from Cathe Holden



IF YOU MAKE JEWELRY, YOU PROBABLY are interested in other crafts as well. Most artisans are, and that includes lots of *Lapidary Journal Jewelry Artist* readers. There's nothing quite like trying something else for a little fun and change of pace, and craft artist Cathe Holden offers just that.

Cathe specializes in breathing new life into her surroundings by creating collage and assemblage pieces in a converted barn on her rural property north of San Francisco. Trained in the graphic arts and once running her own design firm, she now works in many media, producing decorative items from wall hangings and pillows to jewelry and totes. She loves to rummage through flea markets and her own stashes of odds and ends in search of the perfect new use for old treasures.

Her light and engaging style reflects her commitment to stepping back, slowing down, and enjoying the process of designing, experimenting, and creating work by hand. Recently, I and several other craft editors had the pleasure of talking with this mixed media artist and teacher about what she's learned over the years. We heard some sage, familiar, but often forgotten advice about growing as a craft artist that bears repeating here.

"Embrace mistakes," she says. "It could result in something better." Not surprisingly since she likes the challenge of fixing things, Cathe also says she loves working out how to take a design from one kind of object to another: adapting a flat, rigid wall hanging, for example, to the soft, convex contours of a pillow, deciding which materials will work best.

Interestingly, Cathe circled back to the same answer for two different questions we posed. "I would like to think it is because I only share what is completely pleasing to me," she said about how popular her designs are. As to how long it was before she'd developed a recognizable style of her own, she replied: "I'm going to guess it took three years of being true to a style I love."

You never please everyone, but if you listen to and encourage your own artistic voice, you will certainly catch people's attention — and then develop a following from those among those people who are also pleased by what pleases you.

Merle White
Merle.White@fwcommunity.com

P.S. Cathe Holden has developed several new, easy-to-make, and "bright, happy" projects that incorporate her love of mixed media, upcycling, and more. Created as video how-tos that come complete with supplies, her Barn Inspired series is launching from the Interweave Store at bit.ly/holdenlja.



LAPIDARY JOURNAL[®] JEWELRY ARTIST

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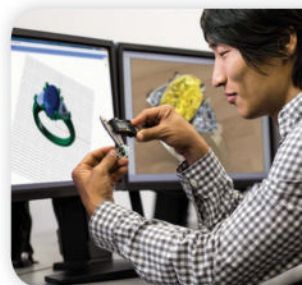
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NEXT TIME:



Beatriz Fortes's Hammered Silver Rose Pendant, COVER

Riff on a design feature of this piece such as color, texture, form, value, line, space, repetition, balance, contrast, unity, or variety for your sketch.



Sketch a setting for this pinolith cabochon from Smokin' Stones, page 18.

DEADLINES:

AUGUST 31, 2015

Email digital scans at 300 DPI or send photocopies of no more than three sketches per challenge, indicating the design factor that is your starting point. Sketches will not be returned.

WRITE TO US ANYTIME:

What do you think about what you've seen and read in *Lapidary Journal Jewelry Artist*?

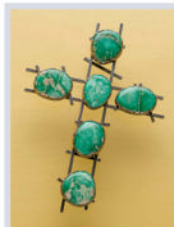
SEND SKETCHES & LETTERS for possible print or online publication to: K.Rosenbusch@interweave.com; or Lapidary Journal Jewelry Artist, 88 Glocker Way, #299, Pottstown, PA 19465.

Include your name, city, and state, and indicate "Your Turn" on the subject line or envelope.

DESIGN CHALLENGES

YOUR COVER RIFFS:

Designs based on Jeff Fulkerson's *Candelaria Turquoise and Sterling Cross*, April, 2015.



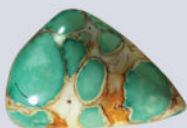
Maggie Morawietz
San Antonio,
Texas



Peggy Haupt
Gatlinburg, Tennessee

YOUR SETTINGS:

Designs based on *Candelaria turquoise cabochon*, April, 2015.



Thomas Wickline
Tacoma,
Washington



John Finkey
Apache Junction,
Arizona

LETTERS

Re: "Memento Jewelry," May/June, 2015

I was excited to see an article about making jewelry from the pebbles and rocks one finds in their travels. This has been something I have been drawn to for several reasons. First, I am fascinated by the idea of objects being precious because of the memories they evoke, and of jewelry being a sort of a talisman. Second, although I still use them, I worry about the mining of precious stones and environmental damage that goes with it. And third, I love the technical and aesthetic challenge of setting an odd shaped rock. I have made several for myself, and a few for others. Like the author, I use some as found, and some I cut. Here are a few examples of jewelry I've made from these stones.



THEIR TURN

a gallery of this issue's contributors

JEFF FULKERSON'S Pendant

Royston Ribbon
Turquoise, sterling
silver

"Native
American-
Inspired
Hammer Set
Pendant"
Page 32



PHOTO: JEFF FULKERSON

DEBRA CARUS'S Spring Birch Ring

Blue sapphire, 18K gold

"Researching Your Market"
Page 56



PHOTO: ELENTRI HANDVERK

KARI WOO'S Solid Ground Pendants

Sterling silver

"Researching Your Market"
Page 56



PHOTO: COURTESY KARI WOO

JOHN ROSE'S Djinn Bottle

Wood, silver, polymer clay

"Researching Your Market"
Page 56



PHOTO: JOHN LEMIEUX ROSE

JOHN F. HEUSLER, G.G.'S
Cuff

Jessite and sterling silver
"Pinolith and Sterling Belt Buckle"
Page 20



PHOTO: JIM LAWSON

BEATRIZ FORTES'S
Hawk Eye Pendant/
Barrette

Sterling silver, copper,
green tourmaline

"Hammered Silver
Rose Pendant"
Page 48



PHOTO: COURTESY BEATRIZ FORTES

? WANT TO CONTRIBUTE?

Share your expertise with other readers in a project, demo, or article and you'll be invited to show an example of your work here. Contributors' guidelines can be requested by emailing MWhite@Interweave.com, subject line: LJJA Guidelines.

KIRSTEN DENBOW'S
Homage to the
Disappearing Bee
Necklace

Enamel on copper,
sterling silver

"Shrink Plastic Ring"
Page 36



PHOTO: RANDY PARIETTI

By Cathleen McCarthy

A Winning Contest Strategy

Boost your jewelry brand with a bit of competition

Placing in a jewelry design contest can have all sorts of benefits. For one thing, you can call yourself an “award-winning designer,” and who doesn’t want that? For another, your jewelry and brand are suddenly plastered all over the web, as people begin to pin and share the finalists and then the winners.

All of that is great, but if fame and glory is all you’re anticipating, the results can come as a letdown. I spoke to a jewelry artist recently who had re-entered the jewelry field after many years of down time and promptly placed in a major contest. “Has it made a difference?” I asked. “Not really,” he said.

Ah, the post-win anticlimax. He was preparing to have people knocking his door down. Instead, life just went on.

Here’s the thing, though. His winning entry — a beautiful piece of design and craftsmanship — is plastered all over the web. It’s being shared on social media. People like me are contacting him and including him in stories. And, whether he’s conscious of it or not, he knows now that he can win. His jewelry ranks.

The ripple effect has begun.

As any experienced “award-winning” studio jeweler will tell you, the contest isn’t all about the win. This is why even busy, successful veterans keep entering. After years of entering pieces in the AGTA Spectrum Awards contest to no avail, Mimi Favre placed this year with a pair of tourmaline and platinum pendant earrings.

As she points out, the judges change every year. “It’s subjective,” she says. “This year, a lot of the Spectrum winners were female designers like me — a little older, more independent. Judges this year seemed to understand CAD and weren’t bowled over by it. They awarded some pieces that really showed handmade, technical mastery.”

When we spoke, Favre had her eye on the design competition held by the Cultured Pearl Association of America. She had also just won first place for a bracelet made of seeds and leaves, a design competition held by the Philadelphia Flower Show. She enters every year and loves it. “It’s a nutty kind

of art form, a good creative exercise,” Favre says. Like any contest, she says, “it helps to have parameters and a deadline.”

Alan Revere recently told me he can’t find enough contests to enter, even after a half century of making jewelry. When we spoke, the founder and director of the Revere Academy of Jewelry Arts in San Francisco was in the process of designing a piece of jewelry for the American Jewelry Design Council’s annual project.

Each year, the AJDC chooses a theme and members create one-of-a-kind pieces for exhibition only. According to their website, “the projects are meant to stimulate both the artist and the viewer to think beyond common limits and elevate jewelry expression to the realm of art.”

This year’s theme is fire. “I’ve got to come up with a piece, and it’s got to be cool,” Revere says. “So I’ve been thinking about it, looking at images



of fire and flames, looking for the symbolism. I'll probably sit down and do some drawings, maybe take some foil and bend it into the rough shape."

Flame seems like a tricky thing to translate into metal, but he says it won't be any more difficult than water, air, or ice, all of which council members have tackled in years past. "It's going to be fun," he tells me, and you can hear his excitement. "It's a very important part of my career, being in this group and making a piece every year that's not for sale. It's been a wonderful creative outlet for me."

I ask him, as someone who's trained hundreds of jewelers, many of whom went on to fame and fortune: is entering contests a good habit to get into?

"Absolutely," he said. "It's a good exercise, a good habit, for a lot of reasons. For one thing, it wakes you up. It brings you to somebody else's theme — maybe you have to do something on the theme of treasure using pearls —

"As any experienced 'award-winning' studio jeweler will tell you, the contest isn't all about the win. This is why even busy, successful veterans keep entering."

MORE JEWELRY BUSINESS TIPS FROM CATHLEEN



Want to learn more about successfully branding, marketing, and selling your jewelry? Get more of Cathleen's advice in the digital compilation of her Net Profits columns, "How to Sell Jewelry Online: Collected Net Profits, 2012-2013."

AVAILABLE AT [HTTP://BIT.LY/COLLECTEDNETPROFITS](http://bit.ly/collectednetprofits)

and you realize, oh, here's what I have to do.

"It also offers the opportunity to get a lot of recognition," he says.

You won't get anything out of a contest if you approach it half-heartedly, he warns. "Early on, I entered some contests with stuff I'd made already and didn't get too great a result," he says. "But when I started entering contests with pieces that I made specifically for those contests, that were edgy, a little too big, a little too wild, then I found success."

Not only did he begin placing, the process itself began to influence his jewelry in a profound way. "I found just making the pieces often led to new designs," he says. "The contest led me to do something that I hadn't done before and that led me to some very successful things I hadn't anticipated."

How many contests should you enter? "Oh, I do them all," Revere says. "There aren't very many contests. There used to be more."

Does it make sense to enter four or five contests in a year? "Sure, if that's what you want to do," he says. "Placing in a contest wins you a lot of

very valuable things for the future — one of them is confidence, the other is recognition.

"When people see your work a few times, online or in magazines, they start to take note of it," Revere says. "It gives you exposure. If you're doing something and you want people to see it, this is a great way. Contests are a very important tool that's available to people."

CATHLEEN MCCARTHY is a freelance writer whose stories appear in *Town & Country*, *Art & Antiques*, and her own site, TheJewelryLoupe.com.

find more online

"Why You Should Enter a Jewelry Design Contest"



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Meet Cathe Holden



JENNY ELWICK PHOTOGRAPHY

author, Cathe teaches workshops out of her aptly named Inspired Barn in northern California, in wine country.

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CATHE HOLDEN HAS "THE EYE"; the eye for the dusty vintage find and how to make it sing with new life in an art piece or a living room vignette. She has the eye for making something inspired. Simply put, Cathe has the eye for knowing how to take the ordinary and make it extraordinary!

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COOL TOOLS & HIP TIPS

BY HELEN I. DRIGGS | PRODUCT PHOTOS: JIM LAWSON

New favorites and updated classics for an essential metalwork technique

Forming Tools

True confession: I'm obsessed with hammers, blocks, and stakes. It's the tool steel: cool, smooth, handsome, reliable, and strong. After I met Mr. Steel early in my career, I crossed the 3D threshold with him and never looked back. I've lived happily ever after and grown accustomed to hammer in hand. Now I often can't figure out how to do certain tasks without using a hammer, even though there are specific and specialty tools for doing so.

For me, life's easier with a hammer because it feels right and I know how to use one. However, I owe it to myself and to you to occasionally notice other kinds of forming tools. Just to know. So I put my hammer down for a bit and found these.

Specialty Hand Tools

Aspiring metalsmiths love pliers. Once you've acquired your basic four (chain nose, round nose, flat nose, and half rounds), a likely next step would be forming pliers of some kind. Wubbers designs a complete line of metal forming and mandrel pliers, and these **Half Round Mandrel Pliers** are yet another useful shape to own and love. I picked this set up at BeadFest Spring from the helpful crew at the JewelryTools.com booth, because I have been making many, many, many rings and thick



gauge bezels for round stones these days. Sure, with unlimited time, I could use a round mandrel and a mallet to do it, but why not try these sturdy pliers, too? They're a snap to use and minimize dings, as well.

MORE AT WUBBERS.COM AND WIREJEWELRY.COM

I was so thrilled to find these **Double Cylinder Bracelet Bending Pliers**, which were once manufactured by Miland Seuss (who has since passed away) of Tucson, Arizona. I own a small assortment of Miland's tools, and I dearly miss seeing him at the Kino Gem and Mineral Show when I go to Tucson every winter. Luckily, my little birds reported that Kevin Potter of Potter USA is now selling off the last of Miland's tools, but alas in limited stock, so hurry. I am happy to have rediscovered them and have now completed my collection. These 5/8-inch and 1-inch cylinder pliers can be used to form large radius curves in flat metal for cuffs or bangle bracelets. I am using them for forming perfect 1" circle bezels in 20

As seen in
COOL TOOLS

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 Email us at Helen.Driggs@fwcommunity.com, subject line "Cool Tools." Please include your complete contact information with all submissions.



gauge sheet metal, ready to solder closed in the blink of an eye.

MORE AT POTTERUSA.COM

ImpressArt's **Bracelet Bending**

Bar makes it simple to form strips of sheet metal up to 1½" wide into cuffs. All you need do is position the narrow edge into the notch and roll around the arch.

Flip the metal to insert the other edge, repeat, and voila! A finished bracelet is yours. Quick tip: mark the center of the blank before you bend for the best symmetry, and use both thumbs to push.

MORE AT PJTOOLJEWELRY.COM

Blocks, Mandrels, and Daps

To a metalsmith, owning a dapping block and punches is the same as a cook having pantry staples like canned tomatoes and olive oil on hand. You just have to have them around to whip up something satisfying in a flash. A good steel set is worth the money, so save up and get one as soon as you can. There is actually a very good one from Contenti Tools in our "As Seen in Cool Tools" kit this month. However, I digress. In addition to a good set of steel punches and a block, get some wood ones. After that, go for a plastic set like the **Nylon Punch Set** (DAP-748.00); a good selection of forming tools for any studio includes steel, wood and hide, or plastic hammers and blocks and punches for the greatest versatility when moving metal.

MORE AT JEWELRYTOOLS.COM

Once you've got your basic dapping set, there are whole bunches of blocks to add to your collection. Again, Contenti Tools has an extensive selection of forming blocks, and I love their **Economy Steel U-Channel Block** (190-149) for getting tubing started and also for pre-forming ring shanks. This is a specialty tool, but when you need one, no other will do. I own a nylon and a wood set as well. Other specialty blocks worth mentioning include this **16-Punch Forming Set** (190-174), which is invaluable for bending corners and making square bezels and curved channels in a flash. Creating 3D work has never been easier — all in a compact wood block for ease of access, too.

MORE AT CONTENTI.COM

For the Connoisseur

Disc Cutters are also a "pantry staple" for metalsmiths, and many purchase the smaller sets early on. Contenti Tool's 1⅝ + 1¾ **Disc Cutter** (190-086) is fantastic for large work, but don't be tempted to use it with a hammer. You must, must, must use it with a hydraulic press or in a vertical vise. Even Zeus himself couldn't hammer through a disc that big without damaging the sheet, so if you love your metal you will trust



To a metalsmith, owning a dapping block and punches is the same as a cook having pantry staples like canned tomatoes and olive oil on hand. You just have to have them around to whip up something satisfying in a flash.



me on this. And don't forget to use tool lubricant on that cutter . . .

I first saw this **PepeTools Ring Bender** (390-702) in the enviable studio of Chris Ploof during one of our recent video shoots, and have wanted one since. Now that I am creating a small jewelry line myself, forming ring shanks again and again and again seemed like a silly use of time better spent. This tool makes short work of pre-forming half round or shaped ring stock without dents or dings. Just insert the ring stock, make a few pulls on the lever and bang! Pure genius. Bolt it to your worktop with the included lag bolt and you are good to go.

MORE AT CONTENTI.COM

The name Bill Fretz has become legendary in the world of metal forming tools, as has the name Michael Good. These two dynamos have joined forces to bring us the new **Michael Good Stakes** set, which includes the holder and six hook stakes for creating anti-clastic curves in jewelry scale. These have been redesigned from Michael's

original tool set (of which I have been a lucky owner for many years) in shimming stainless steel. Best of all? The holder tang is gently tapered into a wedge — so you'll never, ever bang it out of the vise.

And Bill has been busy too — his **Small Collar Forming Stake** (M-127) and **Medium Concave Collar Forming Stake** (M-126) are designed to flare interior curves on donut shapes or to form neck areas of small vessels and hollow forms.

OK. Just one hammer. Ahem! Attention all of you big guys (or really strong gals) and hollow ware creators! The Fretz **Large Jeweler's Embossing Hammer** (HMR-304) is a serious forming tool, with dual rounded cross peens and weighing in at 14.8 oz. The short but heavy head is great for working on shallow, concave shapes in heavy gauge metal. This one reminds me of the silversmith hammers kept under lock and key in art school, and it is perfect for larger work.

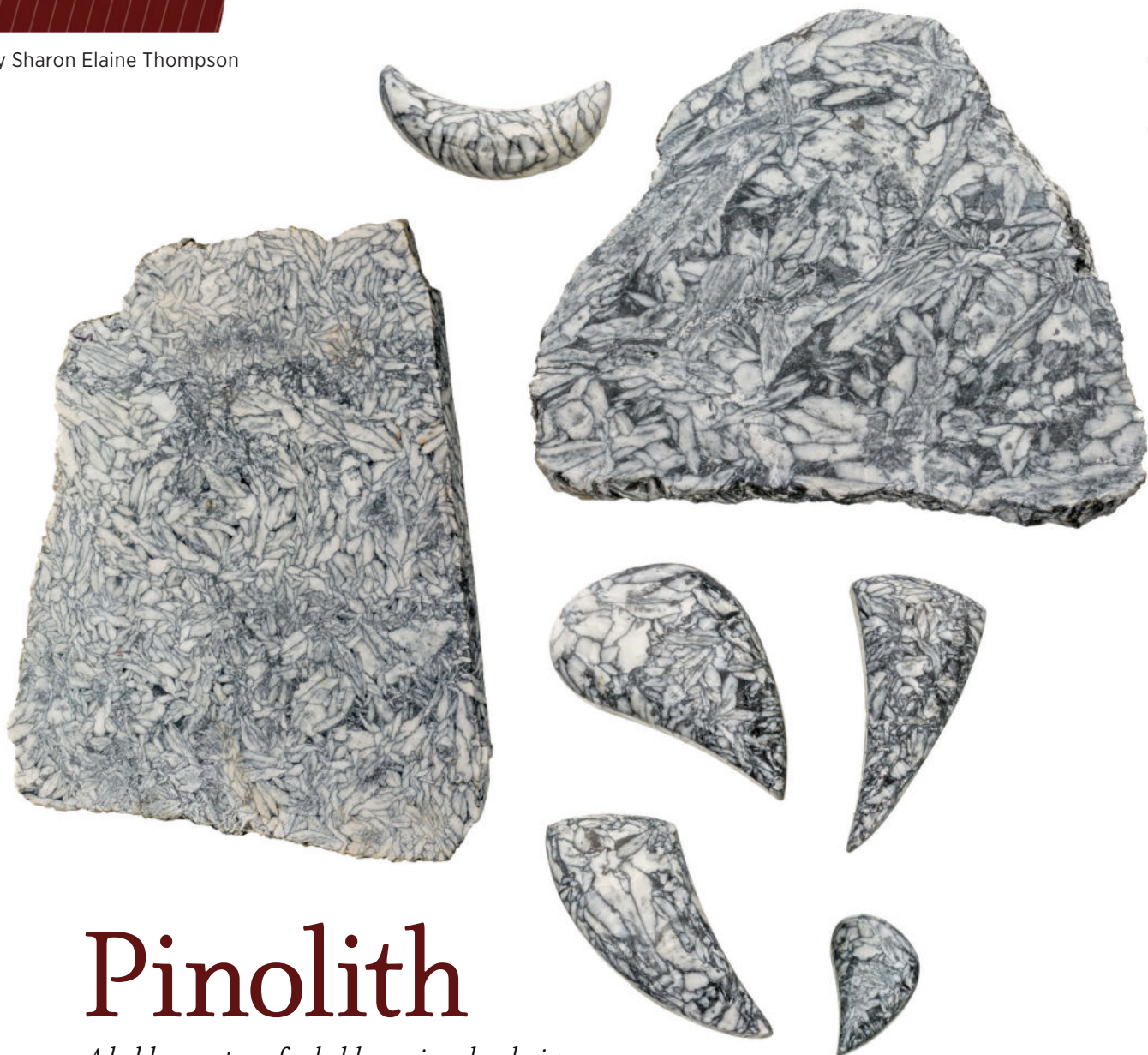
MORE AT FRETZDESIGN.COM



COMING NEXT TIME...
Plastic Fantastic

HELEN DRIGGS is Senior Editor for *Lapidary Journal Jewelry Artist* and an experienced metalsmith and teacher. Follow her blog: materialsmithing.wordpress.com; Instagram feed: [hdriggs_fabricationista](https://www.instagram.com/hdriggs_fabricationista); and Twitter feed: [@fabricationista](https://twitter.com/fabricationista) for more jewelry-related fun.

By Sharon Elaine Thompson



Pinolith

A bold new stone for bold new jewelry designs

AN EMERGING MATERIAL, pinolith (also called pinolite) is set to make design waves in the next few years. This combination of dolomite colored by graphite intergrown with magnesite crystals is from an industrial mine in Styria, Austria. It made its debut at the Tucson Gem & Mineral Show in 2015. Because of its brittleness, some material may have been enhanced with a cyanoacrylate (superglue) to prevent breakage during cutting.

The slightly off-white magnesite crystals in the best qualities are reminiscent of the shape of pine nuts — hence the name. In the best qualities, the background should be deep black, and the contrast to the magnesite should be stark.

The bold, classic black-and-white pattern makes it an excellent choice for strong graphic designs. Complement it with any other black or white stones — jades, pearls, onyx, or raw diamonds. Another great choice

“The slightly off-white magnesite crystals in the best qualities are reminiscent of the shape of pine nuts — hence the name.”

would be red cabochons or beads: coral, red jasper, carnelian.

How much does it cost? Because the material is new, prices are in flux. At Tucson in 2015, rough sold for \$20/pound to \$20/kilo; run from \$14 to \$25 each; custom cabs, depending on quality (sharpness of contrast and shape of crystals), from \$2 to \$7/gram.

How hard is it to find? At this writing, pinolith is somewhat scarce. However, those selling it report brisk sales, so more will most certainly be available in the future.

What kind of jewelry can I put this in? Because both the dolomite (3.5 to 4) and magnesite (4 to 4.5) are soft, it is best set into jewelry that will receive little wear — earrings, brooches, neck pieces. If put into rings or bracelets, the stones may be subject to scratching or chipping; save them for special occasions.

How easy is it to set? Easy.



What are best settings for this stone?

Bezels will give the stone the most protection. Setting with a closed back will also give the stone more support, especially if it's thinly cut.

Artisan/studio dos and don'ts

Cutters: Cutting oil may discolor the magnesite. Softer dolomite may undercut. **Setters:** Dolomite and magnesite are brittle as well as soft; use caution to avoid chipping edges. Avoid staining with polishing compound. Rusty water in a steamer may stain the magnesite. Dropped stones may fracture or break.

Wearer dos and don'ts Wear carefully; stones can scratch or break if dropped. Avoid storing in contact with harder materials. Magnesite is porous and easily dyed; although there are no reports of damage due to casual contact with staining materials, to be safe, avoid prolonged contact with tea, coffee, wine, beets, or oils, such as olive oil. Clean the stone immediately.

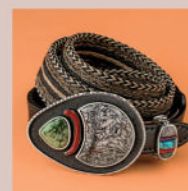
Thanks to Amy Kraft of Rock Treasures Wholesale (rocktreasureswholesale.com) in Minneapolis, Minnesota, and John Heusler of Slabs to Cabs (slabstocabs.com) in St. Louis, Missouri, for their help with this column.

SHARON ELAINE THOMPSON

has written for *Lapidary Journal Jewelry Artist* since 1987. Her book, *Good Bones: the Elements and Principles of Design for Jewelry Makers*, is coming soon from Brynmorgen Press. You can learn more about her at sharonelainethompson.com.



cut it, set it



**PINOLITH AND
STERLING BELT
BUCKLE**

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JEWELRY PROJECT

SKILLS

- Advanced fabrication
- Lapidary
- Stone Inlay

TIME IT TOOK

Approximately 16 hours



New Pinolith and Sterling Belt Buckle

Combine a new find with turquoise and coral in a masterwork piece

BY JOHN F. HEUSLER G.G.

STRONG IN PATTERN, the stone pinolith is also soft and can have fractures that are not visible to the naked eye which can splinter; it's somewhat like cutting pectolite. If you intend to cut it, I've been told it should be stabilized only on the surface. For this particular piece, I have chosen to cut the stones and fabricate a belt buckle, but you can make a bolo tie, buckle, pendant, or anything else you like — it is important to remember that any jewelry design can utilize the fabrication process on the following pages, if you use your imagination to create your own masterwork. A bolo tie was a close second for me, but I had already made two killer bolos. No one likes to see someone's pants on the ground, so I figured a belt buckle was in order. It has been many years since I built myself something, so it was time. I see a nice sterling tip being added to this project, after I finish the client work that is on my bench now.



Cut the Stones

Photo 1 Rough pinolith prior to slabbing. I like to cut thicker slabs in this material due to its soft nature, so I cut mine to 9-10 mm each.

Photo 2 Mark outlines with a template or draw the desired shape of the cabochon you wish to cut.

Photo 3 Trim the stone. I used a Taurus 3 Ring Saw®.

Photo 4 Bring shape to the cabochon by grinding on a Diamond Pacific Genie® or similar lapidary equipment. I used my Titan® Diamond Pacific machine. I like the DP Nova® wheels, as they flex to fit the contour of the curves. The Super Nova® wheels made by another company are too hard for my taste.



Photo 5 When cutting a soft stone, use plenty of water and don't cut for very long before immersing the stone into the water pan below. After the outward shape is achieved, start grinding a bevel towards the top edge at about 45°. I started with the 280 Nova® wheel, and I suggest you do not use metal bond

Pinolith?



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SMOKIN' STONES

MATERIALS

Rough or slab of pinolith, coral, variscite, dinosaur bone, sugilite, Persian turquoise, or your choice of combinations of gems

Hughes and Associates 330

Epoxy®

Gemstone templates

(slabstocabs.com)

Colorado Horsehair® belt

available from me or any other fine tack shop

Hard solder (and medium if you are not brave enough to work only with hard)

16 gauge sterling silver sheet; 3.5" x 5"

2x2 mm sterling square wire, 14 gauge x 0.125"; 16 to 20 inches

26 gauge bezel wire 0.125"; 3 inches

12 gauge round wire; 3 inches

14 gauge round wire; 4 inches

14 gauge flat wire x 5 or 6 mm (your choice) for belt hinge

TOOLS

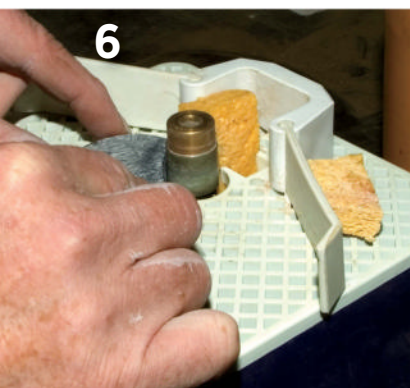
HAND AND FABRICATION: General bench tools, chasing tools or hammer handpiece with stipple tip and chasing tip

SOLDERING: Torch setup and torch

EQUIPMENT: Rolling mill or access to one with square wire mill, Diamond Pacific Genie® lapidary unit or equivalent, Gryphette® Grinder with fine grit spindle

SOURCES

Most of the tools and materials for this project are available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 77.



wheels on stones that are soft and fragile. Continue the bevel all around at the same angle down to about 50% of the thickness of the slab. Cut another beveled edge at a lower angle towards the table (top) of the stone. Continue cutting higher angled cuts until you reach the table. You should be nearing the top of the stone at a close to parallel angle to it. Start to dome the stone by using an up and down and circular motion to smooth off the beveled edges. Continue until the stone is nice and rounded — all on the 280 wheel. You do not want any flat spots on the top of the stone.

Photo 6 I used a Gryphette and the fine grit attachment to grind the concave section. You will have to lean it on an angle to attain the concave pattern. Use smooth, even strokes or it will come out choppy. For the convex shapes, continue onto consecutive higher grit wheels with the same circular, up and down motion, until all scratches are removed from previous wheels. Your stone should be smooth as can be by the time you get to the 1200 Nova wheel.

TIP: Once the stone is completely free from scratches and you have reached the 3000 wheel, here's a way to polish the stone in a different manner than you are used to. Put on a respirator mask. Continue to work on the 3000 Nova wheel *without* water, but do *not* allow the stone to get too hot. Run it for a few seconds then place the stone in the water below. This method will polish the stone like you cannot imagine and works on most soft stones like this.

Photo 7 Once the cabochon is complete, cut the second cab. Wet polishing on the 3000 wheel will polish up variscite quite well, but it but will not polish dry.

Photo 8 I decided to place a natural Mediterranean coral branch in this project. I cut it to size with my jewelers

saw — as coral is only 3.5 in hardness. Hand file it to shape and sand it. I also ground the bottom flat to help it seat during setting. Polish coral with Tripoli, then Zam® on a soft cotton buff.

NOTE: If you do cut this coral dry, you **MUST** use a respirator-type mask!

Fabricate the Metalwork

Start the design sketches to your project either prior to cutting stones or after. I get an idea in my head, cut the stones then sketch. Then I re-sketch. Then once again, or more! Doing this helps your design ability tremendously.

Photo 9 Build the largest bezel to fit the stone with as few gaps as possible and solder closed. Always use a light box to help see those pesky gaps between the bezel and the stone as you are building it. Also, use magnification, as the better you can see the more your work improves! Once the convex part of the bezel is finished, it's time to add the concave section. I like to build this as a separate piece to make a clean join at the corners. With this heavy gauge bezel wire, it is just about impossible to correctly bend around the corner.

Photo 10 Once the concave piece is cleanly fitted, solder it to the first bezel — on one side only. Then, refit the bezel if it relaxed from heating. Mark the second join position and solder it closed. After the bezels are soldered closed, clean them up on the inside only. Verify that your cab fits nicely so that you do not have to force it to fit. Sand the bezel to 600 on the outside and top, then polish at least to the Tripoli stage.

Build the second two bezels just as the first. You may want to anneal the bezel wire first. The 1/8" x 26 gauge coral bezel is a difficult fit, but again, use the light box to see any gaps and wear magnification.

Photo 11 The back side of rubber-coated pliers is a handy way to push into the hard-to-fit areas while the stone is in place. Push at the bottom to the center of the bezel only, or it will fold over prematurely. Sand and polish the bezels to their final stage. Did you check to see if they all fit perfectly again after polishing? My thin bezel for the coral didn't. Tweak them!

Photo 12 Thoroughly clean then flux all pieces, including the flat base sheet. Place bezels in the precise area of where they will be soldered. I use Batterns Self Pickling Flux® after a boric acid and alcohol "fire coat" has been applied. Heat the bottom of the sheet with a broad, large flame that is neither oxidizing or reducing. Once the flux is glassy, allow it to cool just enough to apply the solder, and make sure the bezels did not move! You may now apply hard solder pallions to the inside base, making sure the solder touches the bezel. After soldering, pickle, rinse, and inspect. Re-solder any areas that did not seat well. Again, use hard solder at all stages.

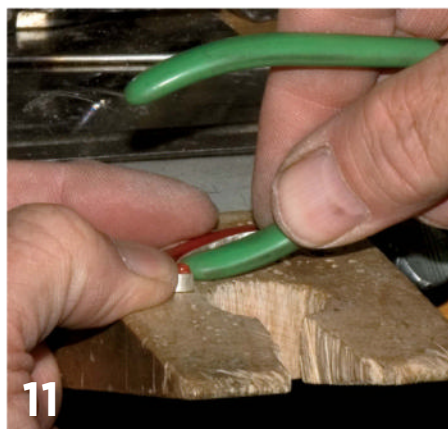
When soldering the bezels to the back plate, I like to elevate the sheet to

be soldered in my third hands. Switch off the light source right over your bench so you can easily see the metal change color. I used a #N-2 tip on my Mecco Midget® torch and got a generous flame started. I heated the piece from the bottom from a *far* distance, with the flame not touching the metal at all to heat the piece very slowly. If you heat it too quickly, the flux will pop and all the solder will fly. If the solder moves a little as you are heating, use a solder pick to move it back again while backing the flame away. Be careful not to move the bezels.

Once the piece is hot, bring the flame in close to the bottom of the sheet. Heat evenly over the entire project so that all solder will flow at once. The metal will change color when the flux re-glazes over and the solder is very close to flowing. Keep heating in a circular motion to keep the heat and color even. The solder should flow quickly and the entire seam should be soldered. Let the piece cool until the redness is gone, then heat another minute or more, and place the piece in pickle solution. Inspect the seams. Re-solder if needed.

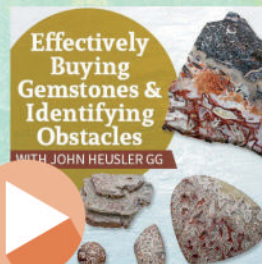
Photo 13 If your piece warps — as mine did — use a rawhide mallet to straighten up.

Photo 14 Saw away the excess outer metal, staying as close to the square wire as possible, but do not cut into it. The extra can be filed off with a #0 hand file and or a rotary file. Give it a rounded shape on the back side for comfort, then sand it back up to 600 grit before polishing the entire buckle. Some of you may like to do a roll pattern texture to both sides prior



John's Best Stone Buying Advice

When deciding which stones to use for your belt buckle (or any jewelry design), here's John's best advice: "Know what you want, but want what you know. It is important to be knowledgeable about your pieces and the stones you choose. If you're not, you can get a spankin' bad deal when you go to buy them. So always do your research *before* buying."



For a lot more of John's advice on selecting and buying stones, check out his on-demand web seminar, "Effectively Buying Gemstones and Identifying Obstacles."

AVAILABLE AT [HTTP://BIT.LY/HEUSLERWEBINAR](http://bit.ly/heuslerwebinar).



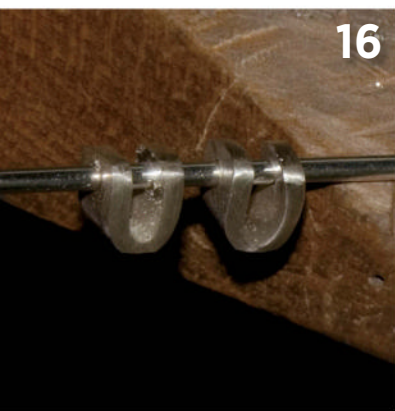
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to soldering. It is easier with a texture because a bright finish is difficult to obtain over a large surface. Make sure you do not give too deep of a texture or the bezels may have a difficult time adhering to the base plate while soldering.

Fabricate the Back of the Buckle

Photo 15 I used flat 14 gauge sheet to build the buckle hinge parts, making two identical U shapes. They will need to fit loosely on the wire that holds the belt, as we want some play so the buckle will swing freely.

Photo 16 File and round the ends of the wires as shown, and fold them into a U shape. I like to leave extra length to the metal and use that leverage to help make the fold. After the desired shape is attained, you'll need to file a flat spot at the apex of the U to approximately 50% of the thickness of the metal. This will be the area to apply solder. Sand, then polish the sides and top, but not the bottom.



16

Photo 17 Drill through them equally, using a drill bit that fits 16 gauge wire because you want it to be snug — not too loose or it will not hold as well. Sand and polish the U hinges to Tripoli stage.

TIP: I do not like to use an automatic center punch here to start the drill bit because it will deform the piece. Using tool steel, I made a tool that has 4 faces which come to a point like a nail and hardened it by heat treating. To use it, I position the tip where I wish to drill, and I apply pressure and rotate back and forth to dig a starter mark.



17

Photo 18 Time to build the pin that hooks into the hole in the belt. Make it out of 10 gauge round wire, and taper it to about 12mm long. Round the tip that will go through the belt hole and give the piece a gentle curve as shown. Sand and polish the wire prior to cutting it off the total length of the wire — to make this a snap. Clean and solder again. I used hard solder.

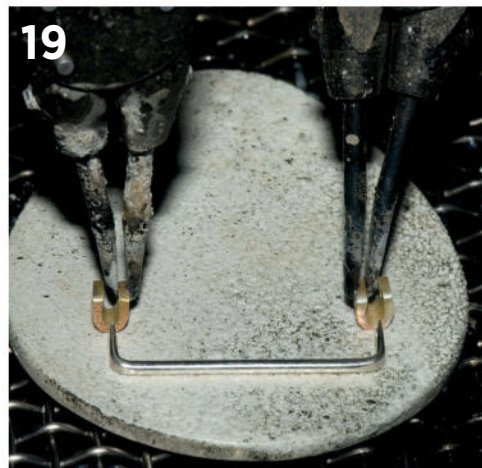


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Position the Hinges

Photo 19 Where to place the hinge parts? Decide what width your belt will be and add ¼" extra for a bit of play.

I am putting the buckle on a nice handmade Colorado Horsehair® belt, which is narrower than what I used to wear in the 1970's. Some companies



19

out there have these belts made up; all you have to do is remove the existing buckle and use yours instead.

Once the width for the hinge is established, apply solder to the U shaped pieces. Again, I used hard solder. You may use medium, easy will break loose during wear down the road then you will have to have your broken buckle laser welded. Medium solder will flow easier, and you won't have to worry so much about the other joins coming apart.

My belt tapers from 1.5" to 1" for my buckle. I placed the hinges strategically so the belt will fit properly, and you'll have to choose where to put yours. Just make sure the "keeper" is not encroaching on the buckle. It is best to have the actual belt that you will use handy as you fabricate the buckle.

Photo 20 Make the belt keeper out of 16 gauge sheet leftover from the back plate. Cut it to about 3-4mm wider than the belt to allow the sides and top to fit on, without it being cramped.

After sawing out the bottom sheet, square up the sides and corners. Sand the inside and polish; we will sand the outside later. Even though the backside will not show during wear, it should be as nice as the front.

To make my square wire, I pour ingots, shape and roll mill them, then draw them down to 8 gauge round for

starting stock for round and for square wire. If you like, you may purchase 8 gauge round wire or 2.5mm thick square wire. If you rolled your own, place it into the next smaller mill gauge but roll only halfway through and back it out. Then go to the next thinner and roll half of the half, and so on — until you have a nice tapered square wire. File it round from there, then sand to 600 grit and polish. Bend the wire into zig zag curls as desired.

Photo 21 Check the height to make sure the curves are tight enough to make it look natural. Make sure the wire is longer than is needed and use that length to your advantage by holding on to it and bending.

You may decide to change this part and just build a simple box or perhaps an elaborate cut out pattern all around.

Fabricate the Inlay Box

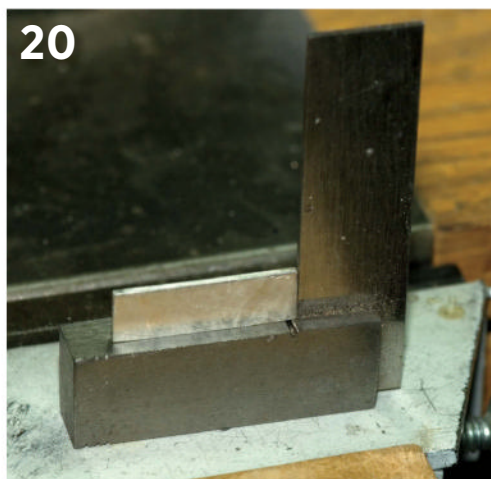
Use 14 gauge flat wire 3mm wide x about 3" and create a shaped bezel to fit inside the ends of the curly wire sections you just built. Solder it closed and sand it to 600 grit. Reshape as needed to fit precisely.

Lay the bezel on flat 20ga sheet and apply flux. Again, I use boric acid and alcohol as the fire coat then I heat to about 300 degrees. Apply flux then heat until it glazes over clear. Add hard solder. Heat until the solder flows properly. Pickle, rinse, and inspect. Saw away excess metal, sand to 600 grit, then polish.

Photo 22 Affix the bezel to fit inside the curly wires and apply hard solder. Ensure that you do not allow the curly wires to protrude above the bezel, as you do not want to make too narrow of a gap for the belt to go through. Apply fire coat, then evenly heat until the solder flows. Pickle, rinse, and inspect.

Texture the Buckle

To texture the edges, use a #2 cut rattail (round) file to make the first groove. File to approximately 50% of the thickness of the metal at a 45° angle. Next, use a 3/0 sawblade to make a cut — also to 50% on a 45° — directly next to it. I did this around the perimeter of the smaller stones. Once I reached the larger pinolith, I changed textures. For this one, I used a #2 cut half round inside ring file. Then, instead



of the saw cut, I used a #2 cut triangle file to make a V design between each.

Photo 23 To clean these up, I use a #4 cut file of the same variety, then sand them with Craytex® rubber wheels to a near-polish, being very careful not to jump out of the cuts — or it will look like you were drunk when you made it.

TIP: The key to make the pattern clean is to keep the exact 45° angle all the way around the piece. It is important to interpolate the design towards the end to see if you need to feather the cuts a bit wider or narrower to a clean meeting point.

To texture the background of the piece, I used a needle type stippling tool I made. I took one of the tips and ground it down to a very narrow point and polished it. If you do not have a hammer handpiece for your flex shaft, you can hand chase a design, use a ball bur in your flex shaft, or roll print the metal prior to applying any bezels. The hammering is done with the tool tip above the work surface at all times. I set the percussion to its strongest setting and then backed it off a little. You must keep moving the tip in different directions but keep the same angle of impact. Keep the pattern random and always at a perpendicular angle to the work surface. Fill the entire background and always use the same speed of hammering. Around the bezel edges, you will need to angle it in a bit. Use the overhead light to see if there are any flat faces left.

Patinate the Buckle

Oxidize the entire buckle with Liver of Sulfur (LOS) or place a resist where you do not want it to turn black. I wanted



More Inlay



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NAVAJO-INSPIRED
HAMMER SET
PENDANT





the lower area and up the bezels to be black, but I wanted a bright finish on the top. I added the recommended amount of LOS and placed it in a Pyrex dish and heated it on my stove top with the exhaust fan running on high. Left it for 15 minutes and it came out just perfect.

Photo 24 When your piece has the patina you want, rivet the wire on the back to hold the belt. Cut the 14 gauge wire to approximately 1-1.5 mm longer on each side of the hinge. Begin by placing the buckle hinge on a steel bench block or the horn anvil and use a cross peen style hammer made specifically for riveting. Tap the wire until it mushrooms a little and will no longer come out. Do not over hammer here. Turn it over and repeat. Once finished, it should be somewhat domed and wider than the hole. Making it too flat will cause it to break out much sooner during wear than this method. Use a Craytex® wheel to clean up and polish to final stage.

Set the Stones

Setting the stones is not too hard. On a thick bezel, you need to understand that you do not burnish the setting; you hammer it. Chase the bezel at about a 10° angle, but nearly straight down with a chasing tool. Hammer with a hand tool or use a hammer handpiece for the flexshaft. Either way, use the same force on each blow of the hammer and move it just a bit at a time between blows, so the result is a clean bezel requiring little clean up. Do not touch the stone with the tool or you will have to recut another one.

TIP: I like to lay a very thin piece of copper against the stone when cleaning up the bezel. I made it by rolling out copper sheet to a very thin gauge. Use a Craytex® wheel, and if you touch the copper, it won't hurt the stone.

Create the Inlay

Inlay the belt keeper with whatever stones you wish. I like to use contrasting stones — a dark stone next to a lighter stone and so on. You may use the same stones as in the buckle, but I switched mine up a bit. I started with dinosaur

bone that was light in color with very fine cell patterns. I cut to fit, then cut the dome. Always grind on the higher grit wheels when you are close to the final fit so you do not overcut.

Photo 25 Glue in the first stone, so you have something solid to work against when cutting and fitting the next stones. Clean the stone in Dawn® dish liquid to remove fingerprints or dirt. Rough up the bottom of the mounting with a ball bur, and then apply 330 Hughes and Associates® two-part epoxy. Mix it 50/50 with a toothpick on a plastic bag. Wipe excess glue off the toothpick, and gather more if you need to. Gently press the first stone in position. If you have glue coming over the edge of the mounting, you definitely have too much. Wipe it off with a paper towel wrapped around the edge of your fingernail or other tool to just barely touch the glue. Wipe in one direction and only a short distance. Replace another clean area of the paper towel and proceed from where you left off. Keep going until you reach the end. Repeat several times until the glue is completely gone from the metal. You will get a feel for this as you go, and you have approximately 12 minutes to work the glue into place — which is why we want to do just one or two stones at a time. The glue will fully set in 2 hours but I always say 24. If you use a heat lamp to 170°, it will set in ten minutes and you can proceed to the next stones. I make sure by giving it 1 hour at that temp, then cool it down naturally.

Choose the next stone and cut it to fit. I chose Persian Turquoise, then red coral next, like on the buckle. Nothing is better than coral and turquoise together! Once the inlay is complete, buff the sterling with Zam® or rouge, then apply the piece to your belt and wear it proudly!

JOHN F. HEUSLER, G.G. owns a fine art gallery and a jewelry design school, Heusler Academy of Jewelry Design, in Chesterfield, Missouri. John is a gemologist, master goldsmith, and a lapidary and has been cutting gems and hand-making jewelry for over 40 years. He offers his designer cabochons in Quartzite and Tucson and on his website, slabstocabs.com.

see
more
work
Their Turn
PAGE 8

the
**BEAD
SMITH**®

Create Recklessly™

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By Deborah Yonick

Head Dressing

Tiaras, headbands, and hair accessories



Trendy enough for the *New York Times* Style Section to declare them a new power accessory, tiaras and bejeweled headbands and hair adornment are giving women a great way to style on the run. Not just popular for weddings, embellished headpieces are, according to the article, a chic solution for busy *fashionistas* with little time for blowouts between appointments. Tuck your hair in a headpiece, and in seconds, you look polished and put together!

Hailed as the perfect accessory for selfies, diadems — as mod fans like to call them — set you apart, as everyone has earrings and necklaces! Not only are they flattering, fancy headdresses also make a statement highlighting female empowerment. “If you look historically at great, powerful women, they always finished with something on their head — from Cleopatra to Lady Gaga,” Amanda Miller, a corporate communications manager for eBay who loves her Swarovski-studded Jennifer Behr halo, told the newspaper.



AHKAH Co. Ltd., Japan

Ribbon

Swarovski zirconia, silver, steel

PHOTOS: COURTESY SWAROVSKI GEM VISIONS



MAHI, India

Floral Laurel

Swarovski zirconia, gold-plated white metal



Ganjam, India

Arbour Amore

Topaz, peridot, citrine, rhodolite, smoky quartz, 18K gold

Hippie flower wreaths adorn models at the Desigual Show at Mercedes Benz Fashion Week 2015.

“As evidenced by the recent appearance of Rhianna on the red carpet stairs of the MET Gala 2015, hair adornments are today’s way to stake royalty status,” says trends tracker Helena Krodel, Vice President of Communications, Luxe Intelligence, New York City. “Both celebrities and non-Hollywood women alike are embracing the abundance of fun and fanciful jeweled hair barrettes, headbands, tiaras, and tassels. This trend is certainly not for the faint of heart since it takes confidence and a love of fashion to pull off. Younger girls are also embracing this trend in the way of a more laidback hippie style. Coachella and all of the music festivals this summer will add fuel to this trend fire.”

There’s no such thing as a bad hair day as trends for this year nod to a sense of effortlessness, with unexpected hair accessories used as a way to achieve this simplicity in style. From flower crowns and leather bindings to

“Not only are they flattering, fancy headdresses also make a statement highlighting female empowerment.”

gold clips and sculptural metal bands, popular looks mix modern toughness with the best of femininity. Hair embellishment was a big trend on the runways for 2015, including pastel feathers and exquisite crystals crafted into crowns at Marchesa, golden seashell tiaras at Valentino, and hippie flower wreaths at

BELOW, FROM LEFT
Emerald Jewelry Industry India Ltd., India
 Tiara
 Zirconia, 18K gold
 PHOTOS: COURTESY SWAROVSKI GEM VISIONS

Jewels Emporium, India
 Peacock Panache
 Tanzanite, apatite, sapphires, diamonds, tsavorite, 18K gold



Desigual.

On the red carpets, celebrities have been experimenting with this trend for years, hails Michael O’Connor, jewelry stylist and host of *MovieStyle with Michael O’Connor* on the Reelz Channel. “Embellished hair adornment draws the eye upward to the face and can especially make a statement when wearing a gown that already has a lot going on.” He cited memorable looks created by Hillary Swank and Scarlett Johansson, clustering pins in their hair a la tiara-style. Or Charlize Theron and Lupita Nyong’o rocking beautiful diamond headbands wrapped around pulled-back hair. “It can really balance a look, and for people who don’t like big necklaces or earrings, it can be a powerful accessory.”

Stores that sell tiaras and bejeweled head baubles also report an upswing, according to the *New York Times*, from Anne Taylor to Anthropologie to Bergdorf Goodman. If you search tiaras and headbands on Etsy.com, nearly 18,000 results come up!

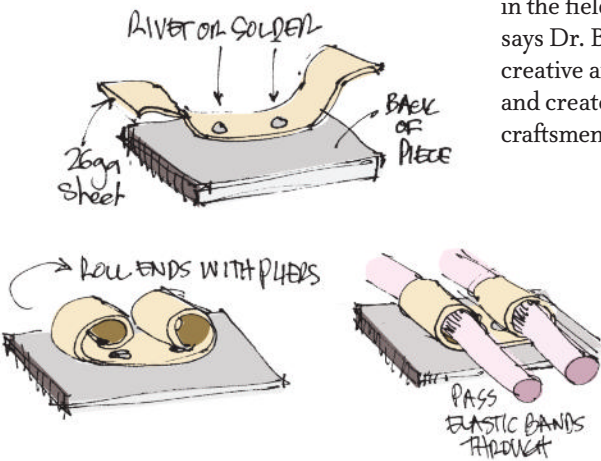
“Today, tiaras are made of all kinds of metals, stones, and beads,” says



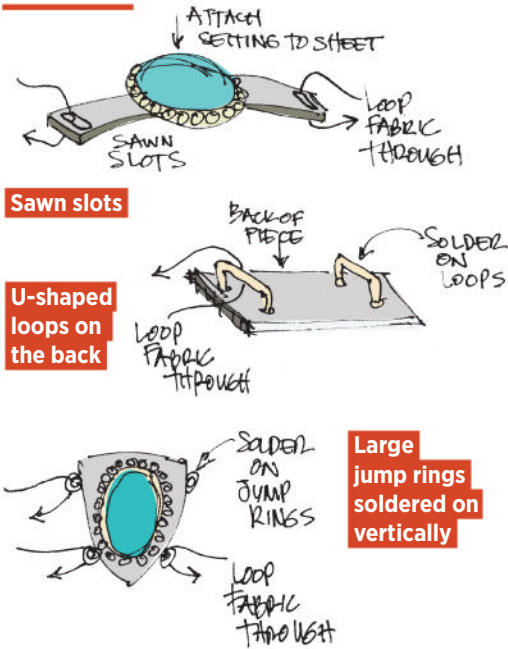
Lupita Nyong'o, Best Actress for "12 Years a Slave," on the red carpet at the 2014 Oscars.
 PHOTO: COURTESY ©A.M.P.A.S.

HAIR JEWELRY FINDINGS

With a few quick solder joins or well-placed rivets, it's easy to modify any jewelry project to create a custom headband slide for your fabric. Flat-backed pieces like pendants will work the best with this method, and you'll have to attach the headband loops prior to any stone setting. Here is a simple idea to get you thinking. I suggest using 26 gauge sheet metal and two rivets for strength. Sturdy round looping pliers will make quick work of creating the loops. Then just add elastic cord or other fabrics and voila! Any pendant sans bail becomes a headband adornment instead. – HELEN DRIGGS



OTHER IDEAS TO TRY:



designer Elizabeth Bucheit of Crown Trout Jewelers, Lanesboro, Minnesota. She creates jewelry and body adornment inspired by Scandinavian folklore. “The revival of interest in the marketing of affordable tiaras proves they’re not just for brides and pageant queens. Tiaras symbolize the queen in every person confident enough to sport sparkly headgear!”

BUDDING TREND

Fashion’s favorite supplier of design elements from crystals to gemstones, Swarovski identified the tiara as a burgeoning design direction in both the bridal and fashion categories in its 2015 Gem Visions trends forecast. “The tiara occupies a unique place in the field of bridge and fine jewelry,” says Dr. Birgit Rieder, director of gem creative and retail marketing of genuine and created stones for Swarovski. “For craftsmen, it’s nothing less than a master

class in jewelry making. Reimagining these special jewelry pieces connects designers to an historical line back to our cultural beginnings. It’s not surprising the bridal sector has chosen to embrace the tiara, which complements its sense of celebration. Parallel to the bridal movement, tiaras also have reappeared on the high-fashion stage, an arena that offers designers and brand names the potential for differentiation through outstanding statement pieces.” As part of its research, the brand contacted designers around the world to share their interpretation of this trend, with more than 50 creative submissions included in a special *Gem Visions Tiara & Headband Stylebook*. Examples were displayed at Baselworld 2015 in March. “Interpreting the tiara or headband, or rather reinventing it for the 21st century, presents a creative challenge to jewelry designers, who must ap-



Elizabeth Bucheit
Queen for a Day
Bridal Tiara
Sterling silver
wire, drusy
quartz, pearls
PHOTO: COURTESY
CROWN TROUT
JEWELERS

“The revival of interest in the marketing of affordable tiaras proves they’re not just for brides and pageant queens. Tiaras symbolize the queen in every person confident enough to sport sparkly headgear!”



CLOCKWISE FROM ABOVE LEFT
Elizabeth Bucheit

Winter Berry Tiara
Sterling silver

PHOTO: COURTESY CROWN TROUT JEWELERS

proach this topic from radically different points of view,” says Rieder. “The modern diadem can express contemporary classicism, romanticism or even minimalism.”

That’s the one thing Los Angeles designer Collette Steckel loves about tiaras — they’re all about pushing creative boundaries; taking fine jewelry to the next level. A headpiece, she notes, is a wow factor, a creative way to adorn and express individuality!

O’Connor sees great opportunity in the tiara for clever jewelers who use their imagination to make them what they used to be — very wearable, even convertible, translating into multiple looks like necklace to tiara, tiara to pin and two bracelets. In a business that’s very ‘price per wear’ conscious, why not maximize this great format, giving your customers unique ways to stand out in the crowd!”

Collette Steckel
Tiara

18K gold, diamonds, moonstone

PHOTO: COURTESY COLLETTE STECKEL

Elizabeth Bucheit

Printemps Tiara
Sterling silver

PHOTO: COURTESY CROWN TROUT JEWELERS

Collette Steckel
Headpiece

18K gold, diamonds, moonstone

PHOTO: COURTESY COLLETTE STECKEL

Judith Ripka Ltd. by Xcel Brands, U.S.A.

Tiara
Swarovski zirconia white and fancy green, silver

PHOTO: COURTESY SWAROVSKI GEM VISIONS



DEBORAH YONICK has been writing about jewelry and fashion trends for more than 20 years for trade and consumer publications online, and has loved both for much longer! With roots in New York, she presently lives and works in York, PA.

JEWELRY PROJECT

SKILLS

- Fabrication
- Stone setting

TIME IT TOOK

- Cutting stones – approximately 4 hours
- Silverwork – approximately 3 hours



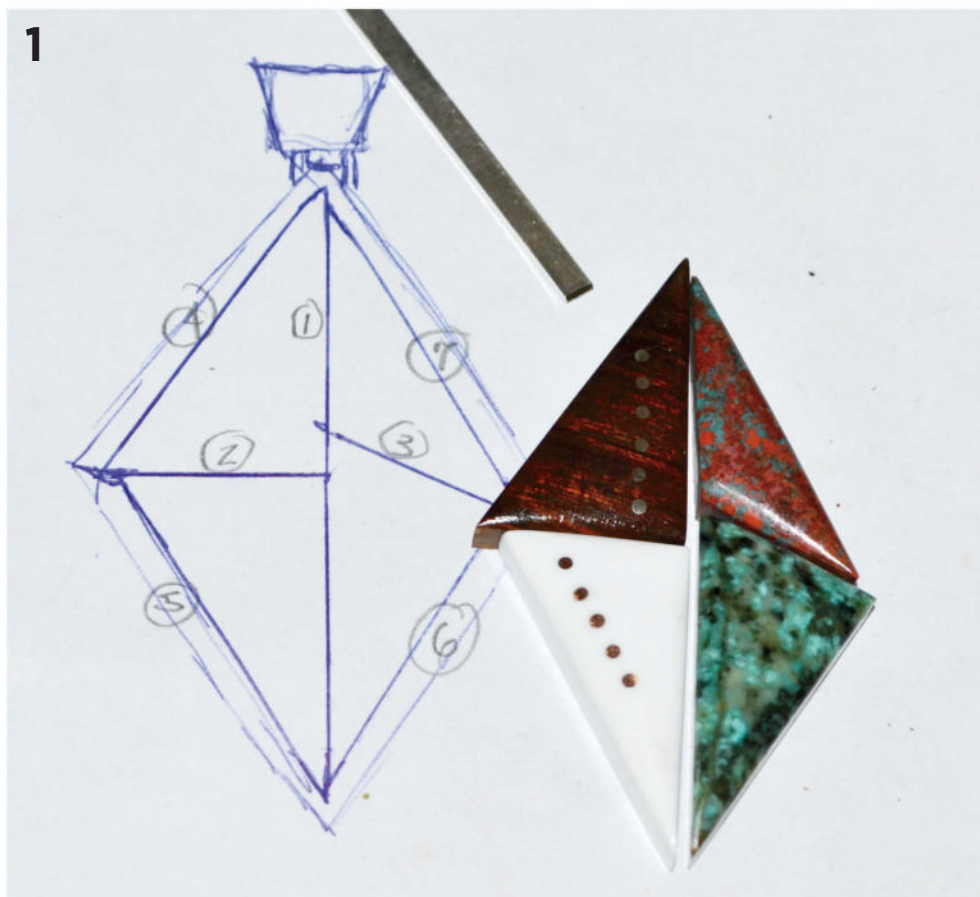
Native American-Inspired Hammer Set Pendant

Create a four-stone piece to symbolize a sacred number

BY JEFF FULKERSON

INSPIRED BY ZUNI INLAY, this project inlays turquoise into silver work by fitting the stones and using a metal stamp to “hammer” the bezel around the stones to hold them in place. The Zuni tribe did this way before 5-Minute Epoxy was invented.

This project can be done in two ways — cut the stones first and fit the silver around the stones, or create the silver setting and fit the stones to the metal. I cut my stones first, and then added some silver and copper dots to a couple of them to give them some pizzazz.



Design the Pendant

The Navajo, or Diné tribe of the American southwest hold the number four sacred. Four comes up in a number of ways, with the most well-known ones being the four sacred mountains, the four directions, and the four colors. I particularly like the four directions: East is the direction of thinking, South is the direction of planning, West is the direction of living out the thoughts and plans, and North is the direction of elevation or spirituality. I decided to use four inlay quadrants in this pendant design.

Photo 1 I laid the design out on paper and figured out the angles and how

much bezel wire I would need. Use 20 gauge fine silver cut into $\frac{1}{8}$ " strips for the bezel wire. Measure the “spine” or interior bezel wire first (number one on diagram) leaving a little extra. Next, cut one of the interior side bezel wires (number two on diagram) once again leaving it a little long. Use your drawing as a guide and file one end of the #2 bezel at the same angle as your stones.

To solder the first join, I used a ceramic honeycomb block to solder on because it’s perfectly flat and has all those nice holes that T-pins will fit into to allow you to hold your bezel wire perpendicular to the soldering surface.

MATERIALS

20 gauge fine silver strips x $\frac{1}{8}$ "
(total length will depend on how large your stones are)
20 gauge sterling silver sheet
16 gauge sterling round wire; 1"
 $\frac{1}{2}$ "–8mm tubing (or whatever size you want)
4 stones that fit together

TOOLS

SOLDERING SET UP: Tripod solder stand, ceramic honeycomb block, T-pins, firebrick, torch, quench flux, pickle, solder

HAND AND FABRICATION: Jeweler’s saw, flush cutters, chain nose pliers, files, bench block, chisel stamp, chasing hammer

SOURCES

Most of the tools and materials for this project can be found at well-stocked jewelry supply vendors, many of whom can be found in our Advertisers’ Index, page 77.

Jeff on Inlay

"Inlay is a technique for anyone looking to take their jewelry making to the next level and really set themselves apart from the crowd. Inlay allows you to control not only the colors of stone, but also the height, texture, and line of the stones. It's like painting with rocks!"



To learn Jeff's inlay techniques, check out his video, "Beginning Inlay."

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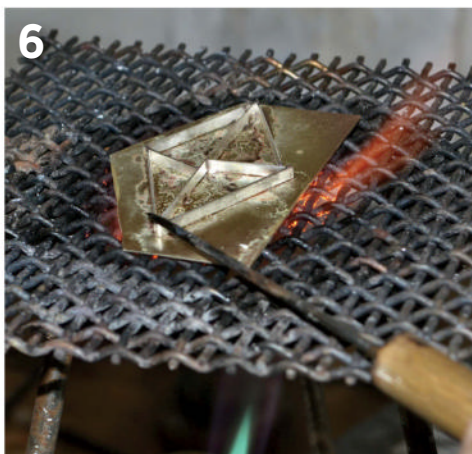
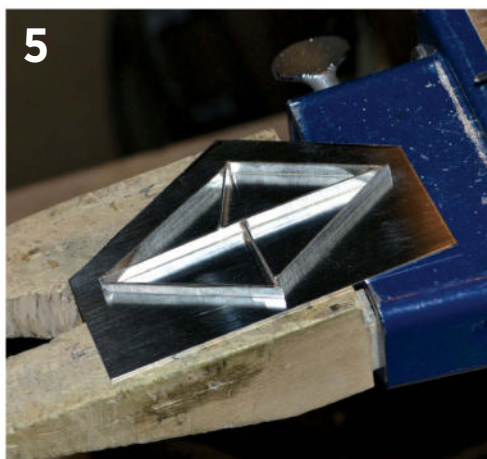
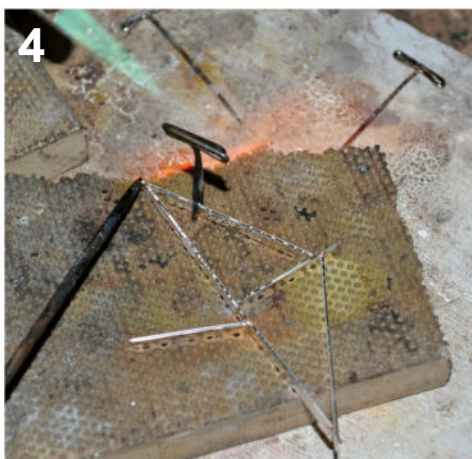
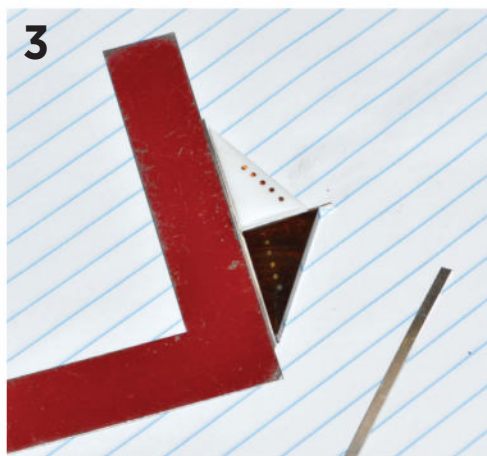
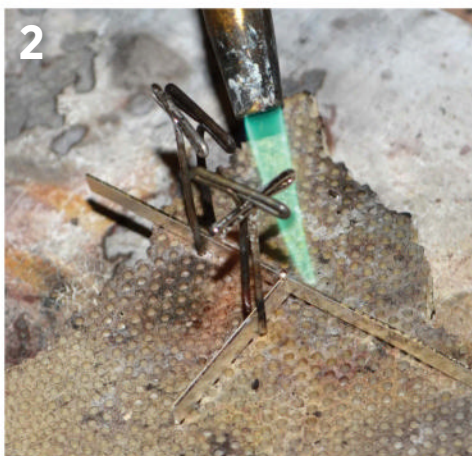


Photo 2 Solder the first join with hard silver solder. Pickle, rinse and dry.

Photo 3 Now check your joint angle against your stone to make sure it is correct.

Photo 4 Continue cutting your bezel sides and solder them one at a time; continually check your angles and sizes. Once you have all of your bezel joints soldered, trim the ends and file flush. Cut out a piece of 20 gauge sheet silver for the back plate, leaving enough extra to make your borders.

Photo 5 Make sure everything sits flat before you solder.

Photo 6 When everything is flat, solder the bezel to the back plate with medium solder. I like to use the tripod so I can heat the large back plate from the bottom without melting the thin bezel wire on top. Pickle, rinse and dry. Check *all* of your solder joints to make sure the solder flowed everywhere.

Photo 7 I don't like uniformity, so I didn't make my borders a uniform distance from the bezel. However, I did use a



straight-edge to draw a line to cut to.

Photo 8 Using a jeweler's saw, saw along your lines and file the edges straight.

Fabricate the Bail

Photo 9 To make a bail, take the 16 gauge round wire and bend it so that the ends will butt up against the sides of the bezel and leave a flat area on the top so the tubing will fit. Cut the tubing on a bevel so that the bottom is smaller and will fit your wire.

NOTE: I like to do all of the pre-polishing I can in the areas that will be hard to reach after everything is assembled and soldered, so I polished the tubing, the wire bail, and the top of the pendant where the bail will be soldered.

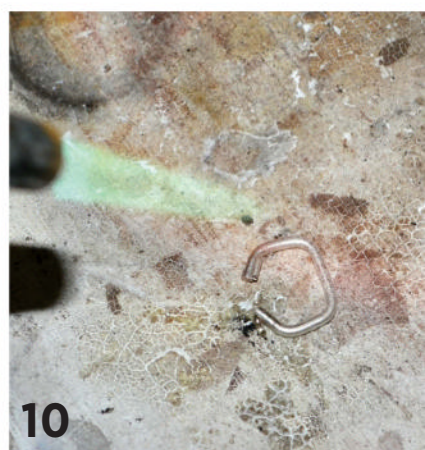
Photo 10 Before soldering the bail on, I "tinned" or sweat soldered the ends with easy solder so that I would know my solder is in the right place and wouldn't jump around or fall off the piece once I had it all set up to solder.

Photo 11 Slip the tubing over the wire and then solder the bail onto the pendant. File the top of the bezel wire to insure everything is uniform. Polish the pendant now, then check the stones to make sure they all fit.

Set the stones

Photo 12 To hammer-set the bezels, use a small flat stamp. You may have to make one, or modify one to make it work for this application. Begin by stamping the interior bezels

Photo 13 I turned the stamp to get a



see
more
work

Their Turn
PAGE 8



nice texture on the outside bezels. Be very careful with each hammer blow, because if you slip, you will mar your nicely polished border. After you have hammered all of the bezel, check each stone to be sure it is secure.

JEFF FULKERSON has been creating imaginative jewelry for 30+ years and has taught at museums, schools, and events. The award-winning silversmith has studied such Native American greats as Richard Tsosie, Jesse Monongye, and Michael Cheatham. Noted for his meticulous execution and attention to detail, Jeff loves the creative process of seeing his ideas take shape and come to life. See more at aldenjeffriesdesign.com.

JEWELRY PROJECT

SKILLS

- Sawing
- Piercing
- Riveting
- Stamping

TIME IT TOOK

2-3 hours



Shrink Plastic Ring

Combine shrink plastic and sheet metal in a funky layered design

BY KIRSTEN DENBOW

SHRINK PLASTIC IS AN EASY-TO-FIND

material that will take you back to your childhood. I love using alternative materials, especially ones that utilize color and imagery in such a fun way. I chose to hand draw an abstracted mountain scene to represent my home state of Colorado. The way light just glows through the drawing is another added benefit of designing with this unique, playful material. The ring is entirely cold joined so no torch is required. Whether you hand-draw or trace, the images are the star of this fun riveted ring project.

1



Photo 1 You will need an image. If you don't feel comfortable free drawing, you can trace a photograph or copyright-free clip art. Select your image and trace or draw directly on the plastic, following the manufacturer's instructions.

NOTE: Colored pencils work great! I used a black fine point permanent marker to outline my drawings. Remember, the finished plastic will be about half the size of the original drawing so double your measurements when creating your design. And keep the drawing at least an inch from the edges so you have room for the ring part after it shrinks.

Photo 2 After the plastic has been shrunk down to size and you have made sure that it is flat, you will need to figure out your ring size. A circle template works great for this job.

TIP: Choose a circle that is a little smaller than your actual ring size

2



because the opening will become bigger after you file and sand. You can always make it a little bigger, but you can't really make it smaller! Draw the chosen circle on a small piece of tracing paper.



FIND THE SUPPLIES

Get what you need to make your own version of Kirsten's riveted rings with the "Shrink Plastic Ring" kit. It includes:

- 18 gauge copper sheet, 6"x6"
- 18 gauge copper wire, 6"
- 1 sheet of shrink plastic
- Fine point black permanent marker
- Tracing paper

AVAILABLE AT [HTTP://BIT.LY/SHRINKRINGS](http://bit.ly/shrinkrings).

MATERIALS

Shrink plastic (can be found at most hobby stores)

Colored pencils

Fine point black permanent marker

Tracing paper

18 gauge sheet metal (I used copper)

18 gauge wire (I used copper)

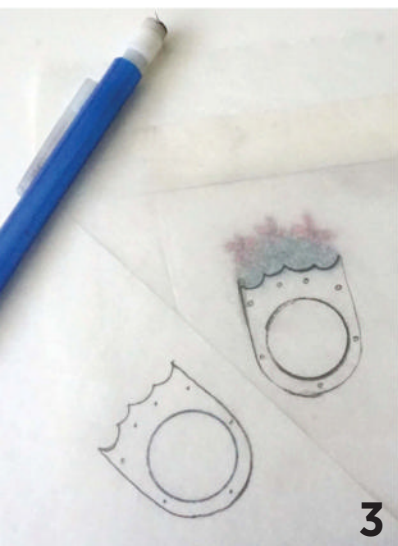
Liver of sulfur

TOOLS

HAND AND FABRICATION: Saw, blades, #64 drill bit, drill or flex shaft, files, sandpaper, stamps or other texture tools

SOURCES

Most of the tools and materials for this project can be found at well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 77.



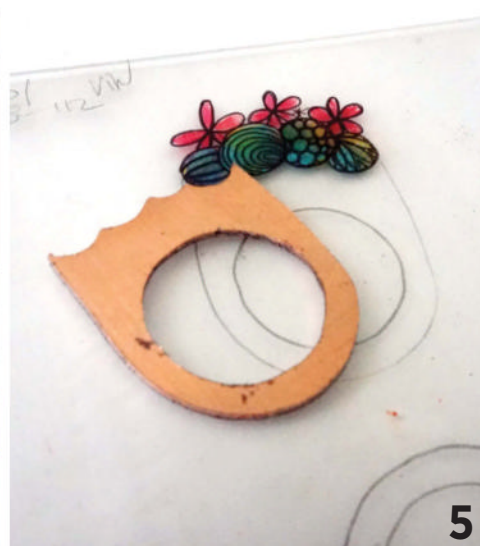
3

Design Start

The starting point for this project is the shrink plastic and playing with the imagery. This project really is for anyone; it is basic enough for beginners, but more advanced artists can really begin to experiment with added elements and creative details.



4



5

Photo 3 Place the tracing paper over your plastic drawing so that the circle sits where you would like the hole for your finger. Tape the tracing paper down and draw out the metal part of your ring. The spaces you plan to rivet should be at least $\frac{1}{8}$ " wide to allow for drilling the holes for the rivets. You can have the drawing sit above the metal, create a cut-out frame so the drawing is in the middle, or make all three layers different.

Photo 4 Use the tracing paper to make a second template for your metal so you have a front and a back piece. Once you have the designs drawn out, rubber cement the tracing paper to your metal and saw them out.

Photo 5 Place one of the pieces you've just cut out on the plastic and trace where you will cut.

Photo 6 This kind of plastic is easy to cut using your saw and regular blades. Make sure not to cut it too small. It also files easily so you are better off with a little extra around the edges that you can file down to size. Once all three pieces are

cut out, you are ready to add textures, if desired.

TIP: I used a piece of 18 ga. wire that I shaped into random curves to echo my drawing. I then hammered the wire into my cut-outs to make assorted curved imprints. You could use stamps, etching, roller printing, or any texture technique of your choice. If you roller print, do so before cutting out the metal to ensure the correct shape.

Photo 7 Once all the pieces are textured and cut out, you are ready to drill the holes. I used a #64 bit and made my own rivets from 18 ga. copper wire.

NOTE: If you choose to use screws or another gauge wire, select the corresponding bit accordingly. The key to making the rivets work well is to have the right sized holes perfectly aligned. Drill all the holes in the top piece first. Then align the top piece of metal with the bottom piece, and drill out one of the holes, top and bottom. Place a piece of wire in the holes before drilling the next set of holes to keep them aligned.



6



7

#1 Design Elements

The color really stands out with these! The luminescence of the plastic in the light makes the colors glow. Of course, as the artist, you may choose to focus your drawing more on line, shapes, value, etc.

“Choose a circle that is a little smaller than your actual ring size because the opening will become bigger after you file and sand. You can always make it a little bigger, but you can’t really make it smaller!”



Photo 8 Put wires in at least two of the holes after drilling so the top and bottom holes remain aligned. You should use wires that fit tightly in the holes so they do not wiggle as you work. Drill the remaining holes in this manner. Then, take the wires out and drill the plastic piece the same way using the top piece as a guide.

Photo 9 After all the holes are drilled, temporarily connect all three pieces together using wires. File and sand the edges with the wires in place so all three layers line up. After the inside of the ring and the edges are filed and sanded, take the pieces apart and file and sand any area you couldn’t get to when they were connected.

Photo 10 With the pieces apart, you are ready to use the finishing technique of your choice. I used liver of sulfur to oxidize the metal. I like the way it shows off my textures.

Now you are ready to set your rivets. Be careful to tap gently. Although the plastic is rather durable, if you hammer too hard it may crack. You can also add

decorative elements at this stage. Once the rivets are set, your masterpiece using a childhood favorite is finished!

KIRSTEN DENBOW is a Colorado-based artist who works mainly in enamel on copper and silver and focuses on playful, colorful, nature-inspired work. See her work at kirstendenbowdesigns.com.

**see
more
work**
Their Turn
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Design Alternatives

This is a pretty basic project so it doesn’t get much easier! An alternative way to make the project would be to:

- Add a bail or a jump ring and make it a pendant.
- String several together for a necklace or bracelet.
- Use a child’s drawing and make it a wearable keepsake frame.
- Make more layers.
- Make fancy rivets like tube rivets or use tiny screws.
- Buy printable shrink plastic (yes, they make that!) and print your favorite pictures.
- Substitute other found objects like tin cans, paper, or fabric for the plastic.

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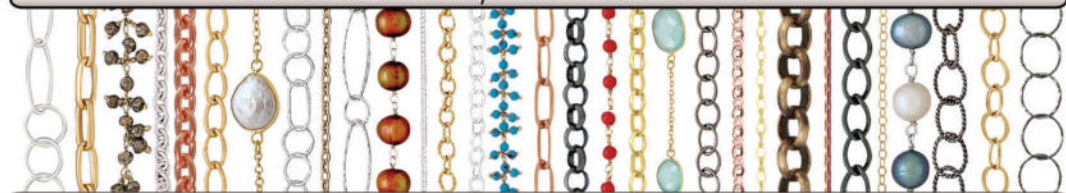
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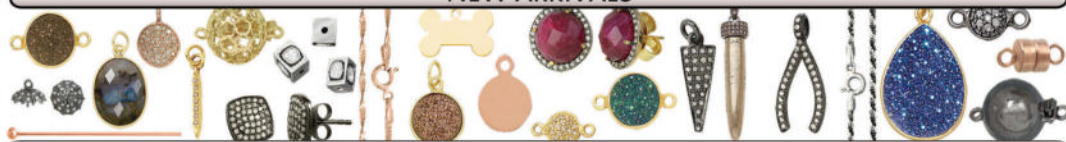
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Wilhelm Lucas von Cranach
Octopus Waist Clasp, c. 1900
Collection of Richard H. Driehaus.
PHOTOGRAPHS BY JOHN A. FAIER, 2014, ©
THE RICHARD H. DRIEHAUS MUSEUM.



Léon Gariod
Ivory Face Pendant, c. 1900
Collection of Nelson Rarities, Inc.

Maker, Muse, & Pioneer

The influence of women on art jewelry

BY CATHLEEN MCCARTHY



Antoine Bricteux
Japanese Lady with Umbrella
Brooch, c. 1900
Collection of Nelson Rarities, Inc.



Karl Rothmüller
Mermaid Brooch, c. 1900
Collection of Richard H. Driehaus.

Women were playing a major role in art jewelry by the turn of the twentieth century. For the first time, they weren't just wearing the products of male artists, they were working in the studio alongside them — sometimes even running the show — in England and the U.S., at least.

It was another story in France. Art Nouveau jewels coming out of Paris were created almost exclusively by men. But as you can see from the jewelry on display in *Maker & Muse: Women and Early Twentieth Century Art Jewelry* (at the Richard H. Driehaus Museum in Chicago through January 2016), women played a starring role there, too, more as muse than maker.

Women — or men's fantasies of women — were a major theme in Art Nouveau jewels. You might say they were its primary obsession.

More than 200 pieces of early art jewelry were gathered for this exhibition, largely from Driehaus's own collection, and several jewelry historians weighed in, attempting to piece together a narrative on the role of women in the various art jewelry movements going on in Europe and the U.S. at the turn of the twentieth century.

Specifically, *Maker & Muse* explores the jewelry design and fabrication of the Arts and Crafts movement in Britain, Art Nouveau in France, Jugendstil in Germany and Austria, Louis Comfort Tiffany in New York, and American Arts and Crafts in Chicago.

No matter where you looked, as the Gilded Age gave way to the promise and perils of the 20th century, the role of women was shifting dramatically. In some places, this was embraced by men of the counterculture. In others, it was seen as deeply threatening. All this plays out in the dramatic art jewelry of the time.

Subtitle of this exhibition is a little misleading. Don't attend — or buy the book — expecting to find a collection entirely of or by women. More pieces here were made by men, often having nothing (ostensibly) to do with women. But *Maker & Muse* explores the beginnings of art jewelry as we know it, and if you happen to be a woman making art jewelry today, it's a rare glimpse into both the infancy of your art form and the women who paved your way.



Mrs. Philip (Charlotte) Newman

Aquamarine Necklace in original box, c. 1890
Collection of Tereza M. M. Driehaus.

PHOTOGRAPH BY JOHN A. FAIER, 2014, © THE RICHARD H. DRIEHAUS MUSEUM.

"You'll come away with a sense of what art jewelry at the turn of the century looked like, how it differs from mainstream jewelry. Within each country or movement, it looked different and evolved for different reasons," says Elyse Zorn Karlin, who co-curated *Maker & Muse*. "All of it was a reaction to and a rejection of mainstream jewelry."

Maker in England and the States

The fight was on for women's rights in England and the United States by the late 19th century, and both secured voting rights long before French women. Jewelry was one of the first crafts to open its doors to women, partly because it was something that could be done from the home.

"They were still connecting women to the domestic sphere, but at least they thought it was okay for them to have a trade and make a living," says Karlin. "It was considered totally inappropriate for women to make jewelry before this period."



Frederick James Partridge for Liberty & Co.
Tiara with Corn Design, c. 1900
Collection of Richard H. Driehaus.
PHOTOGRAPH BY JOHN A. FAIER, 2014, © THE RICHARD H. DRIEHAUS MUSEUM.

The first important woman in studio jewelry was Charlotte Newman — known in her time as simply “Mrs. Newman.” In the 1870s, before the Arts & Crafts Movement had begun, Newman worked as assistant to London jeweler John Brogden, became a master goldsmith, and after Brogden retired, ran her own shop. Like her mentor, she specialized in revival styles of the time. “She did mainstream jewelry but she ran a shop and had men working for her,” Karlin says. “That was pretty unusual at the time.”

Some years later, Arts & Crafts jeweler Fred Partridge did the same for his own student and protégé Ella Naper. Like Partridge, Naper worked with the non-precious materials typical of *avant-garde* jewelry at the time. *Maker & Muse* has a fabulous tiara Partridge designed of stylized cornstalks made from carved horn and moonstone. Not far away is a set of elegantly carved horn hair combs designed by Naper with moonstone water droplets. They look like something René Lalique might have created.

Stateside, Clara Barck’s silversmith husband lent his support when she founded the Kalo studio/shop to produce Arts & Crafts-style pottery and metalwork in Chicago in 1900. She and five other young women, all graduates of the design program at the Art Institute, named their shop “Kalo,” a Greek word meaning “to make beautiful.”

Barck’s husband taught her metalsmithing skills and convinced her to shift her focus to jewelry. Now highly collectible, early Kalo jewelry has a distinctly Art Nouveau look but employs the more accessible materials — silver, shell, freshwater pearls — associated with Arts & Crafts.

Learn More
from Cathleen



PAGE
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NET PROFITS



**ABOVE, FROM TOP
Ella Naper**
Lily-Pad Hair Combs, c. 1906
Collection of Richard H. Driehaus.

PHOTOGRAPH BY JOHN A. FAIER, 2014, © THE RICHARD H. DRIEHAUS MUSEUM.

The Kalo Shop
Necklace, 1900
Collection of Neil Lane.

This accessibility, combined with quality craftsmanship, allowed Kalo to survive the Depression while high-end jewelers crashed. In 1939, when Barck retired, she turned the shop over to a group of craftsmen who worked for her and it continued until 1970.

Muse in France

While men were bringing women into their studios in England and North America, teaching them metalsmithing as they fought for the vote in the Suffragette Movement, the French were slower to embrace the new liberation — and it shows in their jewelry.

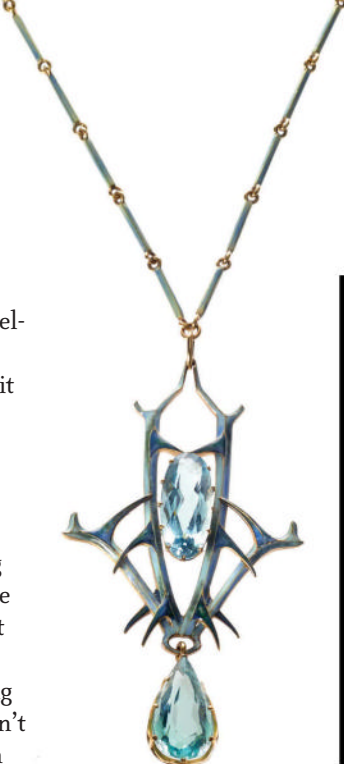
For all the gaiety of the Belle Epoque, it was a humiliating time for the once-powerful French, and women's rights don't thrive when men are feeling beaten. "The Franco-Prussian war was one humiliation," Karlin points out.

Another was that France had fallen behind the U.S., Germany, and England in industry. "They decided if they couldn't be first in manufacturing general goods, they'd be first in luxury goods — and Art Nouveau jewelry is a luxury good," she says. "It was not like Arts & Crafts jewelry being made in England at the time. That was meant for everyone."

The French did indeed become first in luxury jewelry in the twentieth century, and it began with Art Nouveau. French version of the era's *avant-garde* jewelry is, to this day, the most celebrated and valuable. "Many of the really important British jewelers [of the Arts & Crafts Movement] had careers in architecture and other areas, and they came to metalworking and jewelry making from an intellectual, aesthetic point of view," explains Yvonne Markowitz, jewelry curator at Boston's Museum of Fine Arts.



René Lalique
Winged Sylph
Brooch, c. 1900
Collection of
Richard H. Driehaus.
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PHOTOGRAPH BY JOHN
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ABOVE, FROM LEFT
René Lalique

Aquamarine Pendant, c. 1900
Collection of Richard H. Driehaus. © 2014 Artists Rights Society
(ARS), New York / ADAGP, Paris.

PHOTOGRAPH BY JOHN A. FAIER, 2014, © THE RICHARD H. DRIEHAUS MUSEUM.

René Lalique

Chrysanthemum Pendant/Brooch, c. 1900
Collection of Richard H. Driehaus. © 2014 Artists Rights Society
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René Lalique and many of his contemporaries, on the other hand, were trained as master jewelers. "If you compare British Arts & Crafts jewelry and Art Nouveau jewelry, there's a greater sophistication on the part of the French," Markowitz says.

You see this as you walk through the exhibit. You also notice that many of Lalique's masterpieces are virtually unwearable — oversized, theatrical, highly breakable. "Arts & Crafts jewelry was very wearable, whereas a lot of Art Nouveau jewelry, particularly pieces with *plique-à-jour* enameling, is extremely delicate and fragile," Markowitz says.

The finest Art Nouveau jewels are breathtaking up close, but they leave you wondering who on Earth could have worn them. The answer in many cases, Markowitz says, is no one. Many of Lalique's pieces were created as art objects and never meant to be worn, commissioned primarily by oil magnate and collector Calouste Gulbenkain, and now on display in the Gulbenkian Museum in Lisbon, Portugal.

Images of women dominate Art Nouveau jewelry, in the form of sensual nudes and mystical figures, usually representing dark themes like death and metamorphosis. One of the most famous metamorphosis jewels is in the exhibit — Lalique's brooch depicting a female nude emerging from the jaws of a dragonfly.

"There's a very edgy component to some of their imagery," Markowitz says. "One of the influences was psychoanalysis and Freud. These hybrid forms were kind of fairytale magic-like. Also, Art Nouveau jewelers were very influenced by



the East. Things like dragonflies and butterflies were very much part of Japanese prints, and many of the Art Nouveau jewelers like Lalique collected these prints, so they saw it somehow as being combined with other magical or subconscious ideology.”

Where women were actually making *avant-garde* jewelry in England and the U.S., they were more likely to be the subjects in France. “And it was kind of a scary approach to the role of women, with subjects like Ophelia who dies, and women surrounded by poppy fields so they’re not thinking straight,” Markowitz says. “They’re part of another world.”

The women who did wear Art Nouveau jewels were members of the demi-monde or stage performers such as Sarah Bernhard and Louie Fuller. Fuller designed elaborate costumes and lighting systems so that when she twirled around on stage, she transformed herself into an illusion of fire or serpents.

“These were incredibly powerful women,” Markowitz says. “Sarah Bernhard was a sculptor and an artist herself. The women who wore that jewelry were cutting-edge. It was not the parlor woman who wore Art Nouveau.”

As with any wearable art form that exists on the cutting-edge, this jewelry style didn’t last long. “Art Nouveau kind of died out because it was so over the top, it couldn’t sustain itself,” Karlin says. “There weren’t enough people who would wear it.” She laughs. “It was pretty scandalous!”

Toast to the Mavericks

Not many women who entered the art jewelry field during this period were working in that scandalous, over-the-top style,



CLOCKWISE FROM FAR LEFT

Joseph A. Hodel
“The Venus” Necklace,
c. 1905
Collection of Richard H.
Driehaus.

PHOTOGRAPH BY JOHN A.
FAIER, 2014. © THE RICH-
ARD H. DRIEHAUS MUSEUM.

Henry Charles Barker
Galleon Pendant, c. 1915
Collection of Richard H.
Driehaus.

Attributed to Guild of Handicraft

Double-Sided Enamel
Necklace, c. 1900
Collection of Richard
H. Driehaus. © 2014
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(ARS), New York /
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however, and many did stand the test of time — then passed the baton to a new generations of female jewelry artists.

While we may not recognize most of their names today, those first female jewelry artists were effecting radical change. For the first time, Karlin says, “women had their own studios, they made jewelry, they became recognized in their own name — and they were important enough that we’re still seeking out their jewelry today and know their names.”

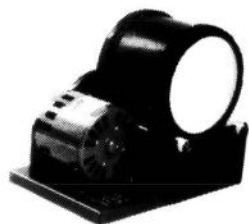
They were also mavericks in their own right. “They worked in unusual materials, pushing the envelope, just like artists are doing today,” Karlin says. “They didn’t care about the value of the materials. They cared about the look and the color and the artistic value, and that’s the way many artists in studios are working today.”

“The women who came out of this movement really paved the way for the studio jewelers of today.”

CATHLEEN MCCARTHY is a freelance writer whose stories on jewelry, travel, and commerce have appear in *Town & Country*, *Art & Antiques*, and her own site, TheJewelryLoupe.com.

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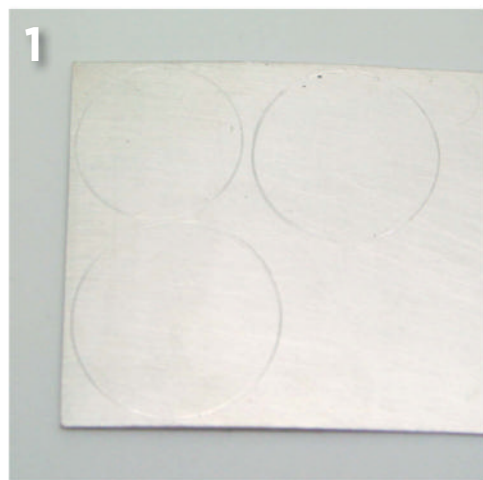
Hammered Silver Rose Pendant

Use metal forming techniques to create a timeless symbol

BY BEATRIZ FORTES

AN IMPORTANT MOTIF IN FANTASY,

romance, and even opera, the dainty silver rose is adapted from the blacksmith's forged rose, and it is much simpler to make than it seems, requiring only very basic forging skills, a little soldering, and patience to shape the petals. This is a very satisfying project — the result looks a lot harder than it really is! Once the basic rose has been made, it can be used as is for a pendant or earrings, or in a more elaborate piece. The intermediate, smaller forms can also be used for earrings or to make rosebuds. And by leaving the center wire long, the flower will have a ready made stem. There are many ways to make this project your own.



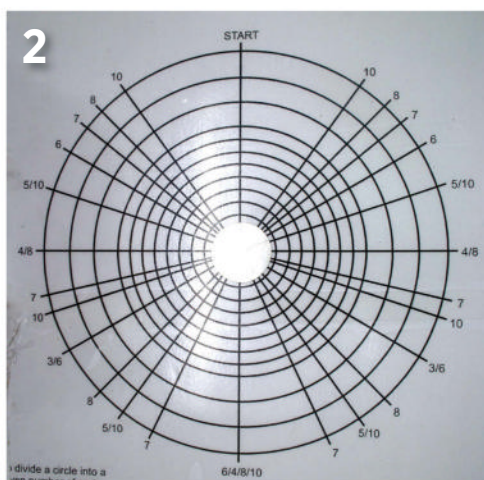
Saw Out the Petal Discs

Photo 1 Use a circle template or dividers and scribe three circles on the silver sheet: 18mm, 20mm and 22mm. Saw them out.

TIP: I hear you, I hear you. Sawing a perfect circle is hard. Don't worry; these don't have to be perfect, just as close to perfect as you can get them.

Photo 2 With the circle divider, divide each sawn circle into five parts and mark the center. Saw along the 5 dividing lines until about 3mm from the center. Drill the center with the #54 drill bit. The wire should fit very snugly.

TIP: The tighter the fit, the better the soldered joint later. I often use a slightly smaller drill bit and then open up the



hole with a small round file until the wire can barely fit through.

Photo 3 Saw off any sharp edges, rounding and shaping the petals. Smooth all the edges with a file and anneal the petal discs.

TIP: Rough spots along the edge will tend to crack and split during forging and shaping.

Forge the Petals

Photos 4 and 5 On your bench block, lightly forge the top edge and the sides of each petal. Concentrate on the edge and avoid hammering near the center where the petal is connected because that area will be bent up later and it



Design Options

- Adapt these instructions to make any size rose you like by increasing or decreasing the size of the petal discs. For very small flowers (1cm or smaller), I use only two petal discs.
- Most round pliers aren't well finished and have a flat tip, which can mar the piece. Instead, use silicone discs to smooth the sharp edges and round the tip.
- Instead of trimming the wire, use it as a stem. Forge simple leaves and solder to the stem.

MATERIALS

20 gauge (0.8mm) sterling sheet
16 gauge (1.5mm) sterling wire
Silver solder

TOOLS

HAND: Dividers or a circle template; circle divider; jeweler's saw and blades; center punch; drill bit to match wire diameter (#54) and flex shaft; bench block; small ball peen or embossing hammer (I use the embossing side of a chasing hammer — the weight is perfect for me); files and sanding implements; pliers — chain nose, round nose, nylon jawed

SOLDERING SETUP: torch, pick, flux, tweezers, pickle

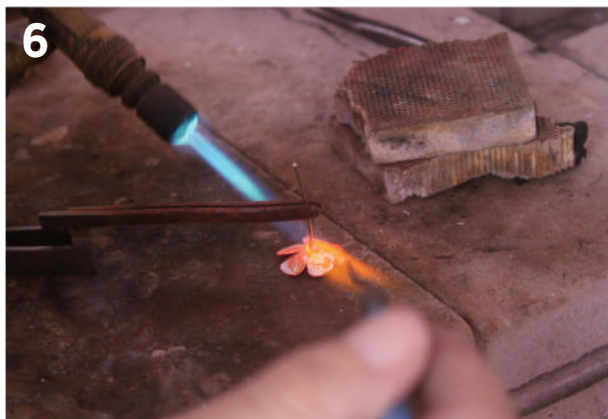
SOURCES

Most of the tools and materials for this project will be available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 77.

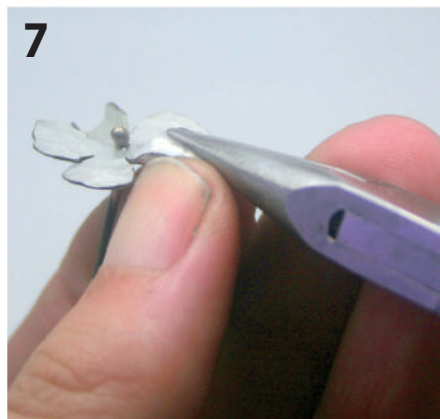
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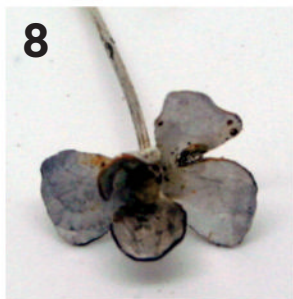
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7



8



needs to remain as strong as possible.

TIP: This is the rare situation where pinching the edge while forging is good. It will give the petals a more natural shape.

With a small, hot flame, ball the end of the wire and let cool.

Shape the First Petal Disc

Photo 6 Fit the smallest petal disc on the wire and solder them together.

NOTE: Pickle can get trapped in the nooks and crannies of this project, so I usually only pickle at the very end.

Photo 7 The very center of the flower will be formed from two opposing petals. Using pliers and your fingers, curve the sides of these two petals.

Photo 8 Fold the two center petals up, using chain nose pliers to make sure they bend as close to the center as possible. With the pliers, squeeze the two petals so they are nested within each other tightly.

Photo 9 The remaining three petals will become the next layer of petals. With the chain nose pliers, grab the right edge of a petal and fold it up. The petal will tilt. Work around the three remaining petals.

TIP: If you are left handed, it may be easier to reverse this and fold the left side first. The important thing is to be consistent throughout the flower.

Photo 10 Fold up the left edge. It will go over the edge of the neighboring petal, and the petal will have curved.

Photo 11 Once again, use your pliers to squeeze the petals together.

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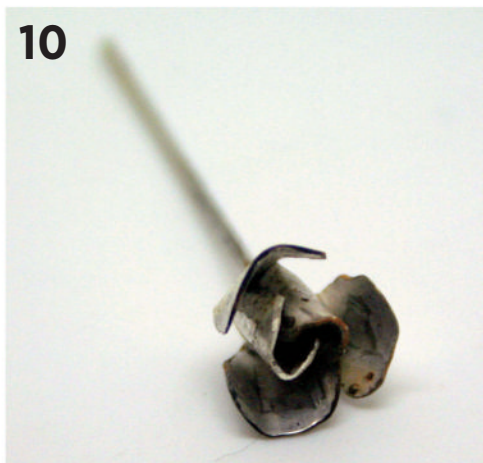
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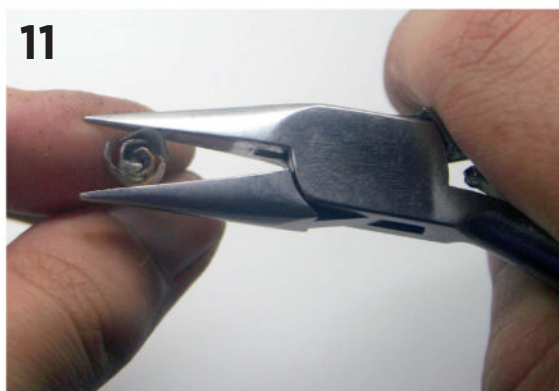
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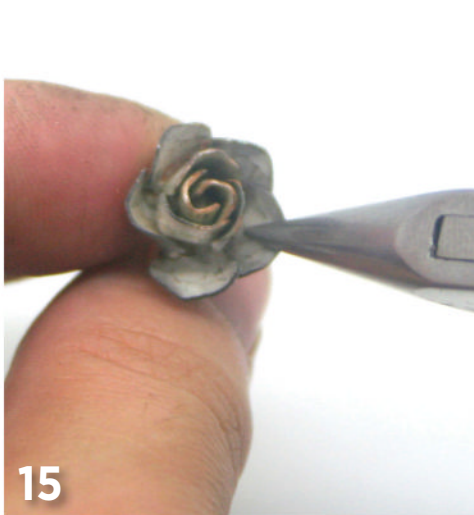
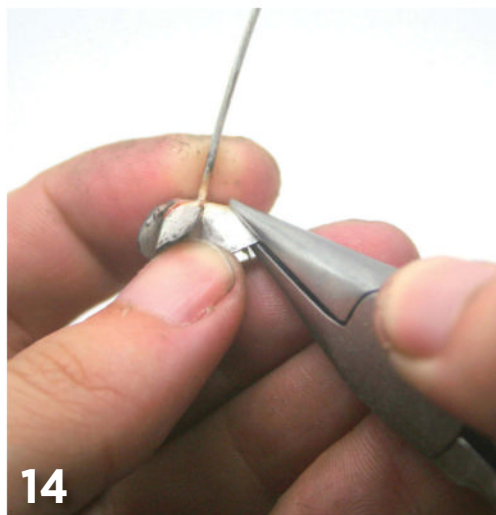
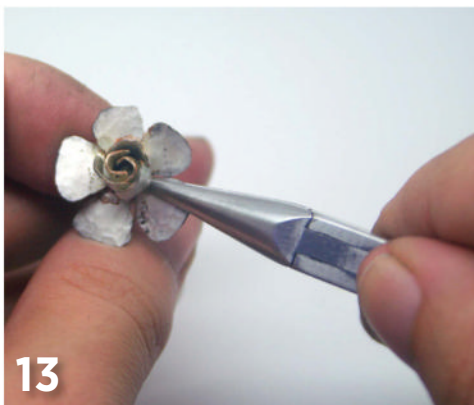
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10



11





AN EASIER WAY



Make a small rosebud by only using one petal disc; no soldering necessary. Use the center hole to rivet the bud to your piece before tightening the petals.

To make a tulip, use a large disc. Instead of forging the edges, use an embossing hammer to dome each petal, and then fold them up around the center.

Shaping the Second and Third Petal Discs

Photo 12 Fit the medium sized petal disc on the wire so that each petal in the previous layer aligns with a saw cut. Solder.

Photo 13 As in the previous layer, fold up the first edge of the petals, working your way all around the petal disc.

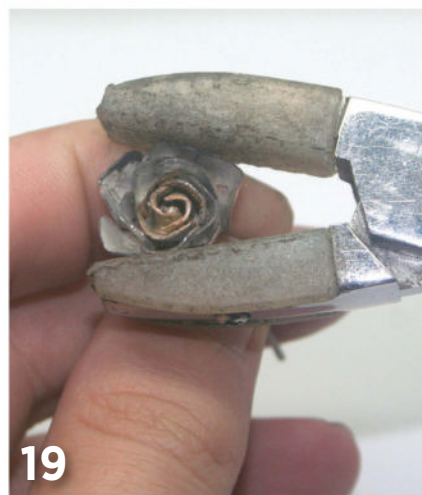
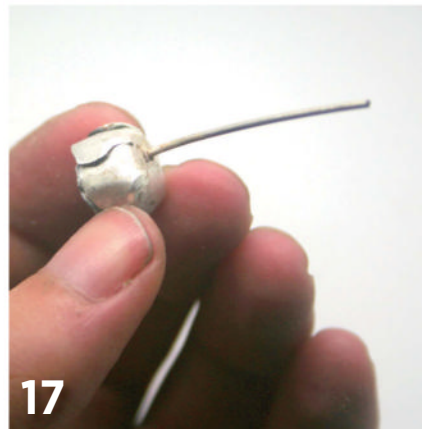
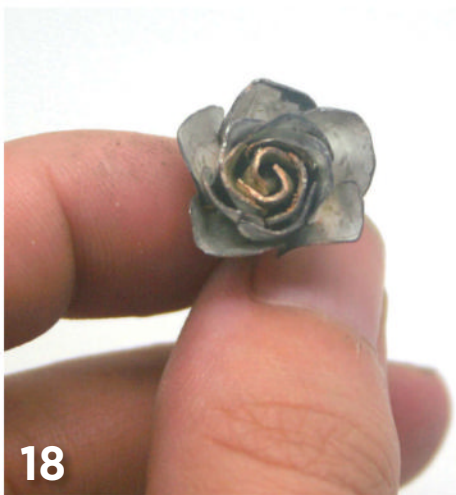
Photo 14 Fold up the other edge of the petals. While looking down on the rose, you'll see these petals will look V-shaped at this point, and the petals should be overlapping each other.

Photo 15 and 16 Using chain nose pliers, pull the center of each petal inward towards the center, once again tightening the flower. If necessary, gently squeeze from the outside.

Photo 17 File the edge of the petals where they overlap, so they lie neatly over one another. Removing the extra material will look neater and allow the outer petals to fit better.

Photo 18 Repeat the process for the third petal disc. Remember to stagger the petals, as in a real flower.

Photo 19 Large nylon pliers will help to close the last layer of petals.



“As a child, I loved Taran Wanderer, from *The Chronicles of Prydain*, and was fascinated by the descriptions of the crafts he learns and the masters he meets. One is a blacksmith who forges an iron rose to demonstrate his skill. That iron rose lived in my imagination, along with the silver rose of fairy tales and operas.”

Design Start

I have always loved the forged iron roses, and I wanted to make a silver rose. I studied blacksmithing techniques from books and online videos and adapted them to small-scale silver. This is supposed to be a realistic rose and can be used as a simple piece on its own or incorporated into more complex designs. Anyone can wear this elegant, sweet, and feminine piece or incorporate it into bridal pieces.

#1 Design Challenge

The hardest part of constructing the rose is soldering the layers together. Because of the forging and folding process, it is hard to get a good fit for a strong joint. Having a wire as the center of the flower makes this much easier, since the drilled hole provides a snug fit.

Budget Challenges

This project is suited to all budgets. A small flower doesn't require much metal and makes a delicate pendant. On the other hand, a whole spray of flowers or a large, life-sized rose can be made if budget isn't a constraint.



Solder the Petals and Jump Ring

Photo 20 Place the flower upside down on the soldering block and position small pallions of solder along the seam of the petals. Solder, pickle and rinse.

TIP: Soldering the petals will add structural strength to the piece.

Solder a small jump ring closed for the hidden bail. Trim the wire close and file the back smooth. Sand the back to a matte finish.

Opening the Flower and Finishing

Photo 21 Use chain nose pliers to pull the petals back, opening up the flower. With round nose pliers, roll back the

edges, rounding them for a more natural look.

TIP: Work slowly to avoid marring the metal.

Photo 22 Once you have opened all the petals, roll the edges a little at time, looking at the flower as a whole to get a balanced look.

For a soft white finish, bring up the fine silver. Heat the piece until it oxidizes (but not hot enough to anneal the metal) and pickle. Repeat two or three times until the piece is an even white.

BEATRIZ FORTES started metalsmithing in 2008 and has had her work published in Brazil, the U.S., and the U.K. See her work at beatrizfortes.com.

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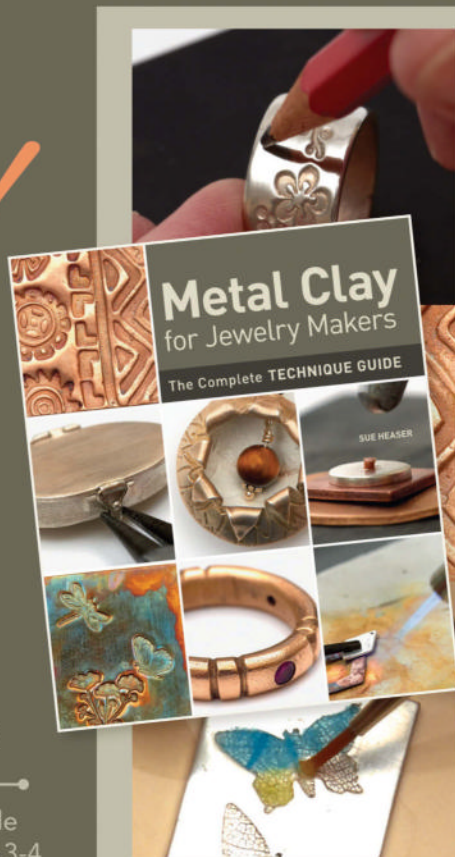
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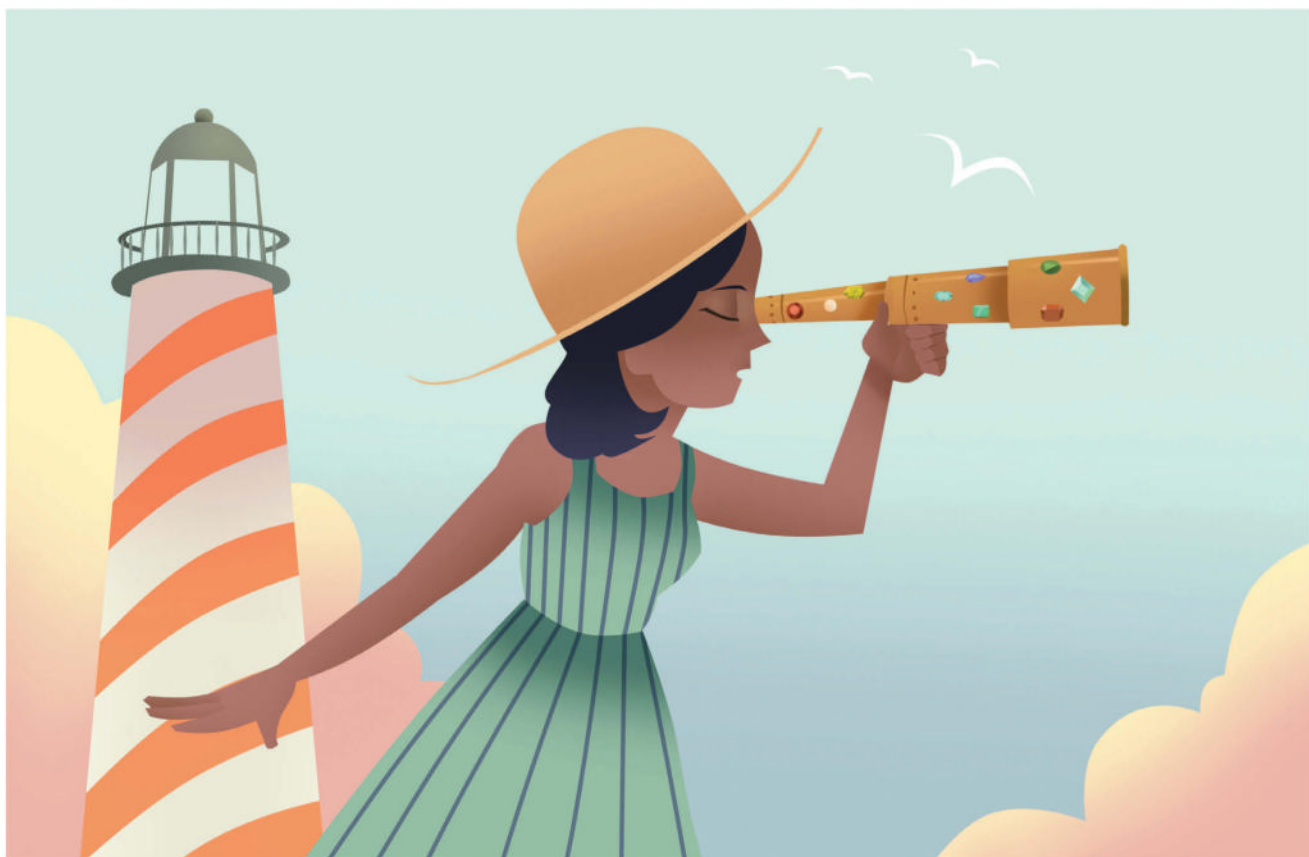


ILLUSTRATION: STEPHAN PARK

Researching Your Market

Finding your niche in a crowded jewelry field

BY SHARON ELAINE THOMPSON

You have great designs for jewelry and the skill to make them.

But you're discouraged. You've tried selling your work and haven't found many buyers. What's wrong?

"The answer is you just haven't found your market yet," says Seattle jewelry artist Micki Lippe.

"You can sell anything. You just have to find the right market."

You find the right market by doing market research.

That sounds expensive and it is, if you hire a professional, says Andrea Hill, president and CEO of Strategywerx, a business consulting company in Chicago. "You're going to spend a minimum of \$10,000 which is out of the ballpark for most craft jewelers." But you can do it yourself, says Hill who, as former CEO of Rio Grande, knows the creativity of jewelry artists. "What you need to do is look, listen, ask questions and be inquisitive."

“Market research is the process of analyzing who your customers are and why you matter to them,” says Hill. It includes finding out where your customers shop and their buying behavior, such as how often they buy jewelry, the average price point and type of jewelry they purchase, and how they wear jewelry (daily, occasionally, casually).

To get this information, says John Rose, of 2Roses based in Anaheim, California, “You really need to shut up and listen.” Too often, says Rose, “craftspeople seem to think the customer wanting to talk is wasting their time. That is wrong. You have to listen to those customers. They are going to tell you what you want to know about how your brand is perceived. That’s how you get market feedback.”

Most jewelry sales fall into three categories, says Hill. “Fashion jewelry buyers tend to buy in department stores, from high to low end, from Target to Neiman Marcus. Craft jewelry buyers buy at art fairs from the artist. Fine jewelry buyers go to a jewelry store.” Knowing this can help you narrow down your target audience. Although a growing number of artists are selling on the Internet, these categories are still a good guide to your audience.

While you may not have to look far to find your core audience, you “have to know what your differentiation is,” says Hill. How is your product distinct from others?

Ask yourself “what’s your unique selling proposition?” says Kate Peterson, jewelry industry trainer and educator and CEO of Performance Concepts. “It’s no good to walk into a crowded market and think you have a better version of what everyone else has. What is your specific product or material? What is the specific market niche? What are you doing that’s not being done?”

One way your product is unique is your story. Why are you



2Roses
Spikey Pointy Thingy
Bracelet
Polymer clay,
neoprene, sterling
silver
PHOTO:
JOHN LEMIEUX ROSE

making what you make? “It doesn’t matter what the story is or where it comes from,” says Lippe. “The story tells people you love the work and that it matters to you.”

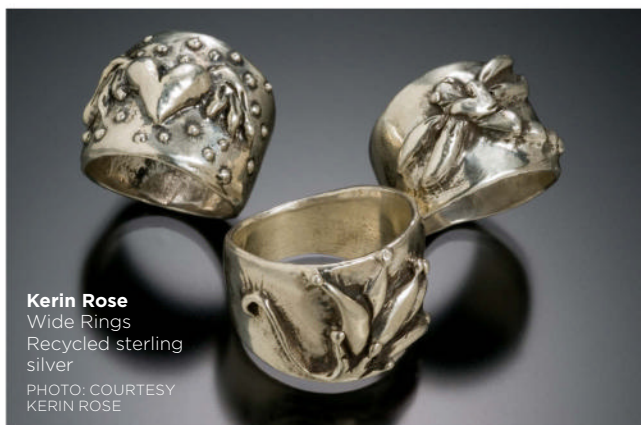
Megan Aumen, a jewelry maker in central Pennsylvania, combines making “statement” jewelry with a passion for painting that has metamorphosed into scarves and other textiles that complement the jewelry. Tina Snyder’s “STACKED New York” produces stackable bangle bracelets and bands that, worn in multiples, tell a customer’s story through numerology. Todd Reed’s story centers around the use of raw diamonds.

Although some artists lose touch with it as they get larger, says Hill, “I encourage my clients to stay focused on the story. It’s part of their brand, and we know people are attracted to it.”

How do you know if your product and story resonates with potential buyers? Listen to what people say about it.

You can do this directly when people stop you to tell you how much they love your jewelry. (You *are* wearing it, right?) Most people simply say “thanks” and leave it at that, says Hill. But this is an excellent opportunity to do “man on the street” market research. “You have an unsolicited positive response to your work. Ask questions. What do you like about it? What do you usually buy? Where do you buy your jewelry? Look at the jewelry from the interested customer’s point of view. What you like may not be what the person inquiring likes. You want to find out why that work appeals to them. That’s a very big part of market research.”

Be a spy. People often shop for jewelry with friends. Sidle up and listen. What part of the maker’s story do they respond to? What pieces or elements of the design do they point out? What do they say to each other? “We make a point to observe people’s body language and to listen carefully to comments and objections,” says John Rose. “A lot of time it’s not what you want to hear.”



Kerin Rose
Wide Rings
Recycled sterling
silver
PHOTO: COURTESY
KERIN ROSE



Megan Auman
Melissa Necklace
Bronze and leather
PHOTO: COURTESY
MEGAN AUMAN

Stalk the market you think is most appropriate, says Portland, Oregon, jewelry artist Debra Carus. “Go out and spend time seeing what’s in the market. When doing an art show for example, I see what jewelry sells — what I’m making, what others are making. What’s the current style or trend? If I’m going to trade shows, what are galleries asking for? What are retailers looking for?”

If you have a Facebook presence or website, use that to test the market for your product, too. Kari Woo, a jewelry artist in Calgary, Alberta, says Facebook is often where she has the first showing of her work. Hill mentions that Jennifer Dawes put a sketch of a new design on her Facebook page before a Couture show and solicited feedback from people. “Some people said it was really terrible,” she says. But overall, people were encouraging, so Dawes entered the piece in the show.

This worked because Dawes knew her core audience, says Hill. “She knew who to pay attention to — the customers who buy from her again and again, and people in the jewelry industry who know design.”

Whether it’s 40 or 4000, your core is made up of people who represent the bulk of your business, says Hill. “Your job is to find out what these people are like, their similarities, and how you can find more people like them. While you have to pay attention to what all people say, the input of your core customer matters the most,” she says and adds, “You don’t need all the customers, just the right ones.”

However, to find that audience — or any audience — it’s most important to get the work out there, says Aumen. “Don’t sit at the bench or computer and think about it for two years.” Aumen doesn’t often do retail shows any more. But the year she brought out her textile line, she showed them at a couple winter retail shows. “I wanted to get the product into people’s hands to gauge audience response.”

The Roses keep their hand in local craft shows so that they can get invaluable feedback from customers. Aumen chose to participate in a couple of retail shows for the same reason. The experience helps them adjust their product to the customer — and hopefully increase sales.

By eavesdropping on customers, John Rose learned they liked the new line of earrings, but thought the ear wires

were too short. “We heard it enough to realize we needed to extend the wires,” he says. When Aumen introduced her textile line at a retail show, by listening she learned that, though women liked scarves, they didn’t know how to wear them, so were reluctant to buy. “Making all the scarves infinity scarves took the guesswork out of wearing them,” she says.

Start even smaller, if necessary. Ask a friend to do a show at her home, suggests Lippe. Ask everyone you know, everyone she knows, and everyone those people know. “I’ve had some very successful shows, doing that.” She also learned that she had to include larger pieces in her product mix.

Test marketing her STACKED brand at small, high-end boutiques and retail charity shows, Snyder learned that the Argentium silver bangles in the Signature Collection, originally priced to retail at \$400 each, were too high. Customers liked them, but the \$1,200 price tag to buy three — even with the 10% discount offered for a purchase of three pieces — was over their discretionary limit. “There’s an unwritten rule that if you can get the price under \$1,000, the purchase doesn’t have to be a conversation with a partner. We wanted to find that sweet spot, so customers could get at least a three-stack for under \$1,000.” By going back and streamlining their manufacturing process, Snyder and partner Scott Raskin were able to bring the retail price of their Signature Collection bangles down to \$250 each — and still keep the multiples discount. “Everyone likes a discount,” she says. “We wanted to work that in, reward people for stacking.” Since the pricing restructure, she says, sales have increased.

“Pricing is key,” says Lippe. You not only have to find out what’s right for the customer, but what is right for you.



Debra Carus
In Balance Pendant
Sterling silver,
Norwegian larvikite,
faceted sapphire
PHOTO: ELENTRI
HANDVERK



**CLOCKWISE
FROM TOP LEFT**

2Roses

Article of Faith Necklace
Sterling silver, rutile, brass
PHOTO: JOHN LEMIEUX ROSE

Kerin Rose

Universe Bracelet
Recycled sterling silver
PHOTO: COURTESY KERIN ROSE

Debra Carus

Winter Moon Pendant
Sterling silver
PHOTO: ELENTRI HANDVERK

Kari Woo

All That Shines Rings
Sterling silver
PHOTO: COURTESY KARI WOO

"You have to be making money," she says. "A lot of craftspeople sell a *lot* of their jewelry, but at the end of the year, they haven't made any money. They're putting everything back into buying more supplies."

You have to think like a business when setting your price, says Burlington, Vermont, jewelry artist Kerin Rose. "I factor in everything when I price what a piece costs: light and utilities, the time to pack and ship, and the paper used in packing. If you're going to send something out, or get help with production, you have to factor those costs into the price. It's so much more than the metal, stones and labor." And don't forget to add profit. "If you're going to sell at retail, you have to sell it for 2.5 to 3 times your costs to make a profit." You have to be ready to jettison an idea that you may love, but that will not make you money, she says.

Pricing does *not* mean rushing to the bottom of the pricing ladder, says Aumen. "You can't compete with India and China. You're going to lose in that game. My pricing strategy," she says, "is to find the highest price I can for something similar. Not because I'm going to *be* that high, but I want to know what people are willing to pay. Then I figure my price out. I'm not a bargain, but I'm not a high-end, luxury brand, either."

Pricing too low can backfire as it becomes a problem of

perceived value. Woo worked with a group of artists at a co-op boutique in Calgary. "We had to coach some of the artists on their pricing. Sometimes an artist's work wouldn't sell because it was too cheap. Raising the prices where they needed to be, everything started selling faster," she says.

Finding your audience and getting the price right is not quite enough. Now you have to figure out where to sell the work. By now you've probably figured out that this, too, will take "inquisitiveness" — not to mention legwork.

"Don't send work off to a place you haven't visited or seen what they sell online," says Lippe. "If the store doesn't sell what you make, it doesn't matter if you love what they sell or how close it is to your house."

"You want your work to be in context," says Woo. "My work is contemporary." So she looks for those shops that feature that kind of work. She also wants to emphasize that her work is made in Canada.

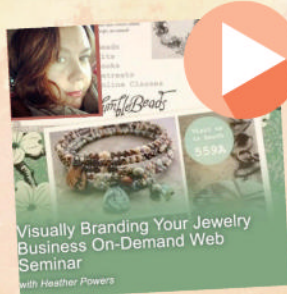
Lippe recommends taking a working vacation in the region where you want to sell your work. "Visit every shop along the way."

Look at the way the work is displayed in a gallery, says Lippe. Would you be pleased to see your work there? How is it secured? Is it someplace they'll actively sell your work? Or do they want your work to draw customers in so they can sell

Heather Powers on Branding

Jewelry artist Heather Powers of Humblebeads has this to say about using branding in your marketing:

- Selling your jewelry is about sharing your creative passion.
- Carefully consider your brand and work on making it the core of your marketing.
- A brand is more than an image. It's telling your story.



Hear and see more of Heather's advice on branding, marketing, and market research in her On-Demand web seminar, "How to Visually Brand Your Jewelry Business."

AVAILABLE AT [HTTP://BIT.LY/POWERSWEBINAR](http://bit.ly/powerswebinar).

less expensive pieces by others?

"Don't walk in and expect them to look at your work," says Lippe. "If you like the shop and your work is appropriate, ask to make an appointment. Sometimes they'll want to see it immediately." If they do, says Lippe, be sure you have a way to put it out very quickly. "Don't have it all bagged up."

"Never leave work without a contract," she adds. "And read the contract closely."

Preferably, you should have your own contract, one that your lawyer has drawn up. "So many artists will just use the gallery's contract," says John Rose. "Don't."

"You're in business to take care of your business," he says. "Do not depend on the person you're selling to take care of your interests. That's not their job. Know how you are going to get paid, what happens when something goes wrong. Do they have insurance? What happens in the case of bankruptcy?"

Think outside the box, too, when brainstorming venues. Is your work something that might sell in dress stores, restaurants, pop-up boutiques? If your work is not precious materials and gemstones, why not try small carts on the street in busy areas, near food carts during lunch hour? At the very least, you might get valuable feedback. (Be sure to check local laws.)

Don't be discouraged if the first venue or two doesn't work out. Sometimes it requires a different geographic region. If you introduce something on the west coast, says John Rose, "that's no indicator that it will or won't sell on the east coast or in Asia. We have a particular line we sell in Australia like crazy. Why the Australians buy more, I have no clue, but they do."

Once your product is selling well, you aren't finished with your market research. You have to stay on top of what your sales are doing, says John Rose. Keep an eye on your sales numbers. They have found it takes two to three years for a line to find its legs. Be ready for that third year bump.

"I try to stay in touch with the galleries from the past, to make sure I know what people are looking for in a style or price point," says Carus.

"Look at trends: how is your line trending with the general style environment?" says John Rose. Look at the forecasts you made when you first put the work out. "What were your assumptions about the longevity of the product and how it would fit into buying trends? How good a job did you do?" Try to learn from what you did wrong so that you can do it better next time. "Sometimes what you're evaluating is, 'Did I come in too early? Too late?' You might have a good design but came in at the tail end of the trend."

Whatever you do, don't do it for the money. It's important to make what you love. "People are buying a little piece of you," says Lippe. "They're not buying it because of the materials. They're buying it because it's handmade and you made it. The most successful jewelers are making things that come from the heart. It's coming from somewhere inside them that they may not even know about." No matter how much research you do, if you don't love the work, neither will the buyers.

SHARON ELAINE THOMPSON has written for *Lapidary Journal Jewelry Artist* since 1987. Her book, *Good Bones: the Elements and Principles of Design for Jewelry Makers*, is coming soon from Brynmorgen Press. You can learn more about her at sharonelainethompson.com.



Kari Woo
Draw the Line Spine Cuff
Sterling silver
PHOTO: COURTESY KARI WOO

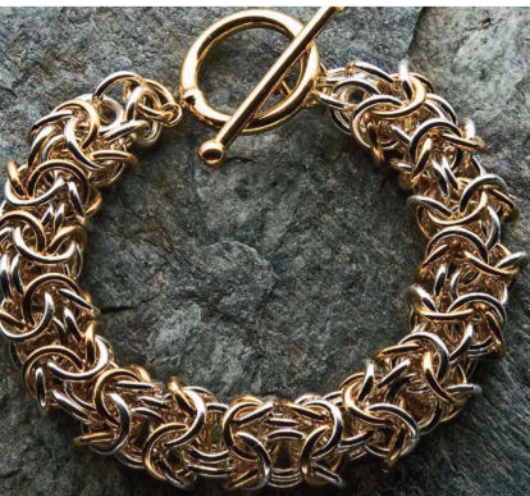


Kari Woo
Draw the Line Fringe Pendant
Sterling silver
PHOTO: COURTESY KARI WOO

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HOW TO BECOME A RIVETING FOOL

Not long ago, I picked up a hammer and decided to try riveted jewelry for the first time. My first efforts? Sad. Oh, so sad. So I studied — I watched videos, I read books, I asked advice from the experts. And I practiced — a lot. Little by little, I got better. And I discovered that I loved riveting. Throw in a disk cutter and a dapping block, and I found that I could go riveting crazy. I experimented with different metals. Copper. Brass. Aluminum. Bronze. Even recycled aluminum soda cans, thus allowing me to combine my love of riveting with my love of soda.

And it all pays off! I've had random people on the street compliment my riveted jewelry, and friends have asked me to teach them how to do it. And one of my designs, my Moon and Stars Pendant, even made the pages of the new magazine, *Easy Metal Jewelry 2015* from the editors of *Step By Step Wire Jewelry*. (Check it out at bit.ly/easymetal15ljjja.)

So my best advice for anyone who wants to try riveting? Find all the resources you can. An excellent way to start is to check out Interweave's live web seminar, **"Making Great Rivets with Kirsten Denbow."** You'll get some great advice, and you'll be able to ask questions and interact with Kirsten. (I'll be hosting the seminar, so I'll be there, too, taking notes — I'm always thrilled to expand my own skills.) The seminar is scheduled for August 5 at 1 PM Eastern time. Register for it at bit.ly/rivetswebinarLJJA.

There are also two more Interweave jewelry web seminars scheduled for August:



Karla Rosenbusch
Moon and Stars
Pendant
Copper, brass,
anodized
aluminum,
Swarovski crystal
PHOTO: JIM LAWSON

■ AUGUST 12

"Jewelry Mixology: Boost Jewelry Fair Sales and Traffic with a Made-to-Order Jewelry Bar." Available soon at bit.ly/JewelryMixologyLJJA.

■ AUGUST 19

"Surface Design Techniques." Available soon at bit.ly/SurfaceDesignLJJA.

If you can't attend the web seminars when they're live, you can always order them on demand from Interweave and watch them at your leisure.

Me? I'll be at all of them — especially the riveting one, naturally. Hammer in hand.

— Karla Rosenbusch
Managing Editor, *Lapidary Journal Jewelry Artist*



FROM FAR LEFT
Karla Rosenbusch
Soda Can
Earrings
Copper,
recycled
aluminum can,
Swarovski
crystals
PHOTOS: KARLA
ROSENBUSCH

Karla Rosenbusch
Floral Riveted
Pendant
Brass, anodized
aluminum,
Swarovski
crystal



Find What You Need at Bead Fest

Bead Fest isn't just about beads anymore: take a look at these gorgeous cabochons from vendor Gary B. Wilson. But Gary knows his audience: he brings plenty of drilled stones, too. And if you feel like making jewelry from recycled bowling balls or billiard balls or lunch boxes . . . well, Gary can help you with that, too.



Mine Shaft Basalt
Gary B. Wilson
PHOTO: JIM LAWSON



Whether you're into beading, wire, metal-work, enamel — and yes, even bowling ball jewelry — there are plenty of vendors and workshops at Bead Fest that can help you out.

The Bead Fest

Philadelphia Expo takes place August 21 through 23. (Best Fest classes and workshops will begin on August 19.) There will be hundreds of booths and artisan tables offering beads, gems, findings, tools, and even finished jewelry — all under one roof at the Greater Philadelphia Expo Center in Oaks, Pennsylvania.

FOR A COMPLETE LIST OF VENDORS AND TO REGISTER FOR WORKSHOPS, VISIT [BIT.LY/BEADFEST15LJJA](http://bit.ly/BEADFEST15LJJA).



Septarian Nodule
Morocco
Gary B. Wilson
PHOTO: JIM LAWSON



Fern Fossil
Illinois
Gary B. Wilson
PHOTO: JIM LAWSON

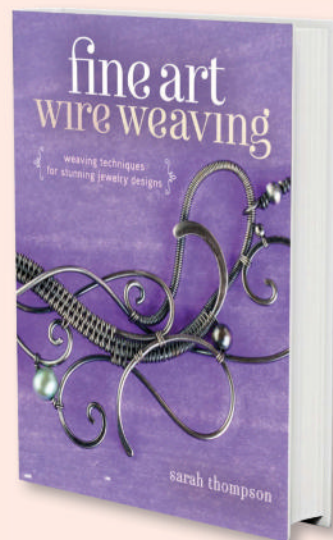


Weave Your Wire

"My desire to make elegant, flowing designs that were both delicate and wearable led to my experiments with wire. My breakthrough came in 2005, when I was introduced to Marilyn Moore's work for the first time. I instantly fell in love with her beautiful vases made from recycled copper wire. I admired the movement, textures, and sculptural qualities in the woven wire. This is what I was looking for; I saw how I could use these techniques to make the jewelry I had always envisioned."

That's how jewelry artist Sarah Thompson describes the beginnings of her work with wire weaving jewelry design. She presents her techniques in her brand-new book, *Fine Art Wire Weaving: Weaving Techniques for Stunning Jewelry Designs*, available now from Interweave/F+W. Thompson's book gives step-by-step instructions for weaving with super-fine wire and provides 20 projects to help readers practice the techniques. A nice bonus? She also tells you what to do when things go wrong with your designs — something every beginner needs to know.

Available now at bit.ly/FineArtWireLJJA.



WIRE + SOFT SOLDER = SOLDERED ALCHEMY

Want to take your soldering and wirework techniques to the next level? Combine them. In her book, *Soldered Alchemy*, jewelry artist Laura Beth Love does just that. She explains, “I’ve used copper foil along with solder to create thousands of pieces of jewelry, and I have learned through trial and error the idiosyncrasies of soft soldering. When you work with a particular material for so long, you get to know it the way you would a close friend. I found that by combining two common jewelry techniques — wire wrapping and soft soldering — something magical happens. When combined, wire and soft solder create an entirely new jewelry technique, the end result of which has an alluring look and feel unlike any other, hence the alchemy.”

Soldered Alchemy includes clear instructions for Love’s techniques, the tools and supplies you’ll need, safety precautions, and even how to get the perfect patina for your jewelry. It also gives you 24 practice projects for perfecting the techniques, providing the inspiration for your own jewelry designs.

AVAILABLE NOW AT [BIT.LY/SOLDEREDALCHEMYLJJA](http://bit.ly/solderedalchemyLJJA).



Learn to solder online!



... Solder Metal
Edge To Edge
and More

Connie Fox's course, "Soldering with Confidence: Butt Joint Soldering," is her third of three courses that will teach you how to create foundational soldering joints you'll need for all your soldering work.

Soldering with Confidence: BUTT JOINT SOLDERING



... Discover 6 Easy to Use Torches

Interweave's Craft University offers a range of jewelry-making classes in their online "classrooms." In August, Craft U will present a class to help you increase your soldering skills. Kate Richbourg's course, "Soldering Torch Pro — 6 Torches and Their Uses," will give you the pros and cons of using a variety of torches and will teach you how to use each for your jewelry creations.

FOR THESE AND OTHER JEWELRY-MAKING COURSES, VISIT THE CRAFT U WEBSITE AT [BIT.LY/CRAFTULJJA](http://bit.ly/craftuljja).



Tamara Honaman shooting her video series in the Interweave studio in Fort Collins, Colorado.



Stay on Trend!

... with Tamara Honaman

Designer Tamara Honaman makes jewelry for active people having fun. Check out her new videos, teaching a range of jewelry-making techniques for beginners through advanced jewelry makers. The videos include:

- Jig Formed Wire Bangle with Pearl and Crystal Accents
- Chunky Multistrand Pearl and Crystal Wire Necklace
- Riveted Leather Bracelet with Spike Fringe and Seed Beads
- Make Torch Fired Enamel Jewelry Components: Charms, Dangles, and More
- How to Add Premade Filigree to Your Jewelry Using Cold Connections
- Sporty Leather Bracelet with Metal Clay Charms

THE DOWNLOADABLE VIDEOS WILL BE AVAILABLE SOON AT [BIT.LY/DIGITALVIDEOLJJA](http://bit.ly/digitalvideoljja).

NEWS TO SHARE?

? Facets accepts news and images of new products, innovations, industry happenings, and events as space permits. Share your news by sending items to: KRosenbusch@interweave.com; or Lapidary Journal Jewelry Artist, 88 Glocker Way, #299, Pottstown, PA 19465. Please be sure to indicate "Facets" on the subject line or envelope.

COMING IN SEPTEMBER/OCTOBER



Roger Halas

Heart Pendant
Mokumé
gané, Welo
opal

PHOTO:
ROGER HALAS

- Spooky stuff for Halloween
- Kentucky agate bolo
- Fantasy ear cuffs
- Domed enamel ring



Connect with Metal Clay

... with Noël Yovovich

Jewelry designer and metal clay maven Noël Yovovich (see *Lapidary Journal Jewelry Artist* Doer's Profile, page 80) shows you how to make your own findings in her video, "Make Metal Clay Findings for Pins and Pendants." Available now for download at bit.ly/metalclayfindings. And watch for Noël's other videos coming soon:

- Make Simple Molds for Repeating Jewelry Designs in Metal Clay
- How to Color Titanium for Jewelry
- Quick Casting for Jewelry Makers

LOOK FOR THESE AND OTHER DOWNLOADABLE VIDEOS AT [BIT.LY/DIGITALVIDEOLJJA](http://bit.ly/digitalvideoljja).



PHILADELPHIA

Greater Philadelphia Expo Center, Oaks, PA

Workshops: August 19–23, 2015

Expo: August 21–23, 2015

Polish your jewelry-making skills & stock up on supplies at Bead Fest Philadelphia!

Join your fellow jewelry makers at Bead Fest Philadelphia, the largest jewelry-making show on the east coast! The Expo will be packed with 350+ booths and tables loaded with beads, gems, tools, and even finished jewelry.

Veteran instructors like Anne Mitchell and Jill Wiseman—plus new instructors like Erin Keck and Huib Petersen—will lead hands-on workshops on everything from metalsmithing and enameling to beadweaving and much more! We've even rounded out the schedule with lampworking, exclusively at Bead Fest Philadelphia.

The workshops are filling quickly—reserve your seat today!

NEW: Abyssinian Bracelet
Liisa Turunen



Tribal Cuff with PMC Accents
Anne Mitchell



Register now at
BEADFEST.COM

 Bead Fest  @beadfest  FWbeadfest

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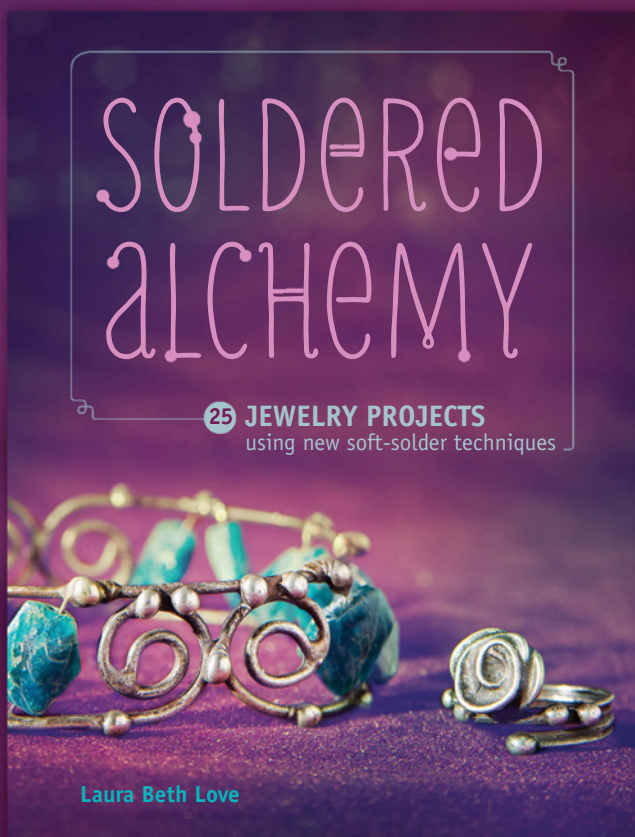


Save \$10 on any workshop 3 hours or longer using code **BEADPHY15!**

SOFT SOLDERING JUST GOT A LITTLE more magical!

Wire wrapping and soft soldering come together for jewelry-making magic in author Laura Beth Love's new *Soldered Alchemy*. You'll learn new, creative ways to make solder the starring element of your jewelry creations. Twenty-four gorgeous projects with detailed photos walk you through the basics of decorative solder, bridging wire with solder, adding copper or vintage patinas and more!

www.interweavestore.com



9781440243523 | US \$24.99/CAN \$27.99 | 128 pages

Fons & Porter

fw

ASK THE EXPERTS

questions, answers, & tips

By Tom & Kay Benham,
contributing editors

DOPPING A STONE

Q I'm new at cutting stones and wondered if you have tried an alternative to traditional dopping wax? I've read that some people use super glue, but I wondered about hot melt glue, as they sell a lot of different grades of it — some for ceramic. Have you had an experience with this?

Patty of Live Oaks Studios, Chipley, FL
VIA JEWELRY MAKING DAILY ASK THE EXPERTS FORUM

A Lapidaries have long been trying everything under the sun to attach stones to dop sticks. Ask 10 cutters, and you may get 15 different answers. We've run into old timers who laugh at the idea of wasting time gluing on a dopstick, they just hold the stone with their fingers and grind it, but we never could master that ourselves.

A successful adhesive system for dopping must do three things well:

- It must be easy to apply and quick to set;
- it must be strong enough to survive the entire wet grinding and polishing procedure; and,
- it must be quick and easy to remove with minimal clean up.

We've tried super glues, hot melt glues, and epoxy which were easy to apply and held up well during grinding, but for the most part, we found it difficult and time-consuming to remove them, often requiring long soakings in harsh solvents. But, with dop wax, once



grinding and polishing are completed, the dop stick can be placed in the freezer for 10 minutes; the contraction of the stone will cause it to pop off with very little clean up required.

Dopstick material can also determine the success of the adhesive selected, so don't be afraid to experiment and try different materials until you find a system that works best for you.

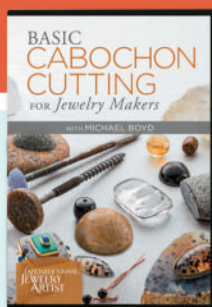
For the most part, good old-fashioned dop wax works very well if properly applied. Our experience with lapidaries who have had failures using it is that they did not allow the stone and/or the wax to become hot enough to adhere well. Usually, failure at the surface of the stone indicates that the stone and wax were too cool when joined.

We have had a lot of success with two-part, five-minute epoxy to affix the centerpiece of intarsia to the aluminum mounting shafts that we use with our faceting machine. We found that, by holding the assembled intarsia with our fingers, we could heat the aluminum shafts several inches away with a small butane creme brûlée torch for just a few seconds. As the heat travels up the aluminum shaft, it warms the epoxy and the aluminum shaft falls away. While the epoxy is still warm, it can be easily scraped off the back of the stone with a razor blade. Note: be careful — the aluminum shaft will be hot.

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ENAMELING FLOWERS

Q I'm currently making brooches with a flower enamel design, and I don't want to use outlines on the flowers but want them on an enameled background. I was wondering if anyone has any tips or information about layering enamels and keeping clear detail? Will the colors bleed into each other and how can I prevent this if so?

MLCDesigns00

VIA JEWELRY MAKING DAILY ASK THE EXPERTS FORUM

A The quick answer to your question is that, with careful planning, you should be able to layer your enamels so they do not bleed into one another.

However, our first thoughts upon reading about your project are that using acrylic enamel paints would be the perfect solution for you. Thompson Enamels sells tubes of acrylic enamel paint available in nine colors, individually or in a kit of all nine for a slight savings. They also sell marking pens and watercolor enamels; we've used all three forms but the acrylics worked best for our needs as the watercolors can be a bit washed out.

Think of yourself as an artist painting on a canvas. Prepare your metal with at least two coats of counter enamel.

ASK THE EXPERTS VIA JEWELRY MAKING DAILY

? Send your questions and tips to: jewelrymakingdaily.com/asktheexperts

(Send snail mail to: Lapidary Journal Jewelry Artist, Attn.: Ask the Experts, 88 Glocker Way #299, Pottstown, PA 19465.)

Please include your full name and where you live. Answers and tips will appear in print with more online.

Sift the background color(s) of your preference onto the front of the metal; once fired, proceed to paint your masterpiece. You can mix the colors to produce just the right shade for your design. Once you fire a layer, it should be set, then you can add to the design. You may wish to practice on some scrap pieces first to work out your project. If you are seriously into enameling, we highly recommend Linda Darty's book, *The Art of Enameling, Techniques, Projects, Inspiration*, as a reference for you. Linda thoroughly covers all aspects of enameling, and the book features enamel pieces of the top enamellists around the globe, including many of Linda's fabulous pieces. Keep in mind that enameling is an ongoing lifetime journey of experimentation — an extremely enjoyable yet at times frustrating experience for sure.



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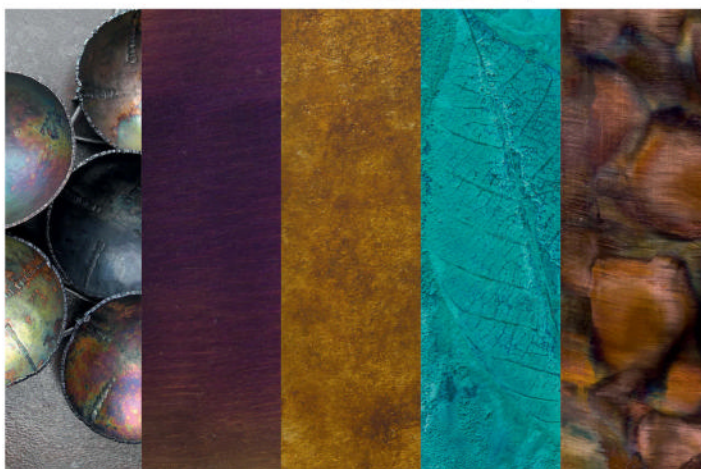
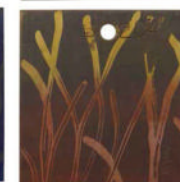
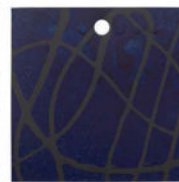
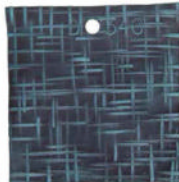
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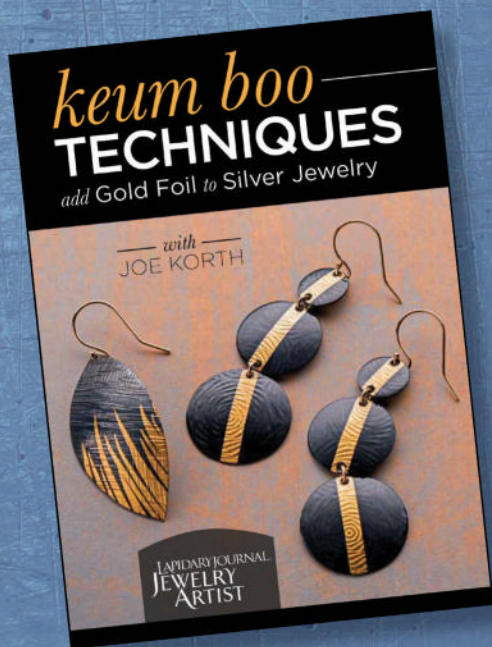
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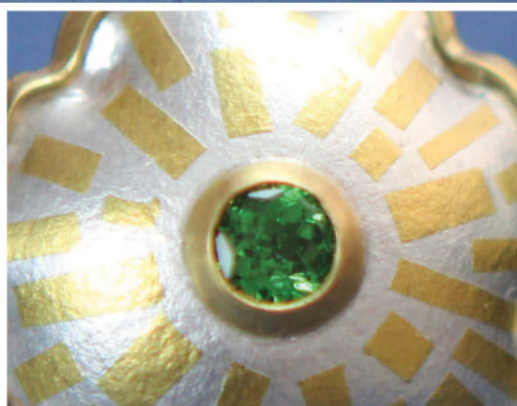
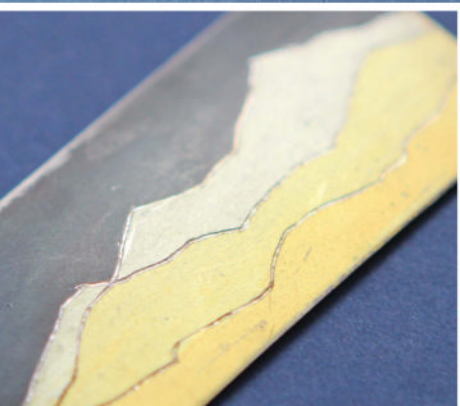
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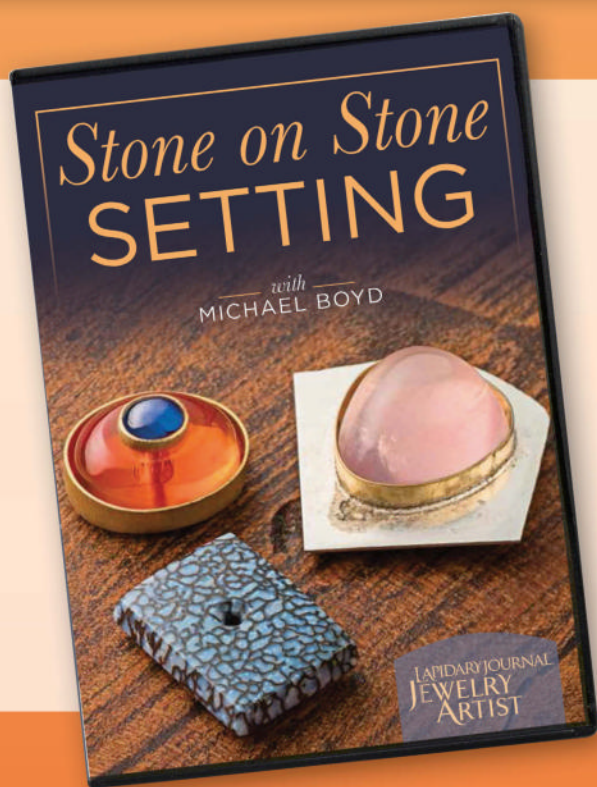
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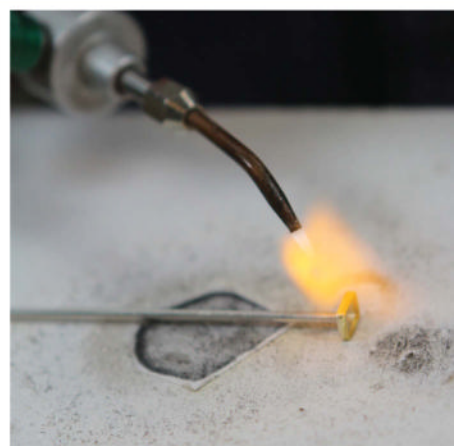
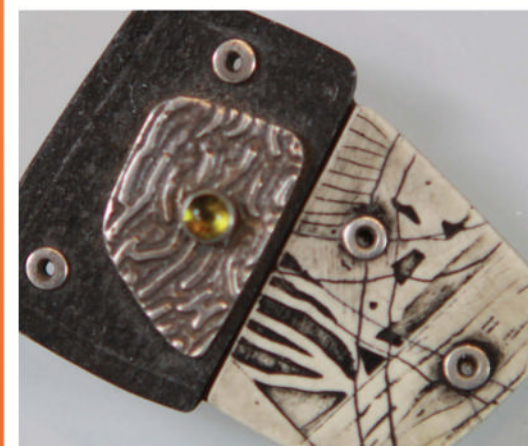


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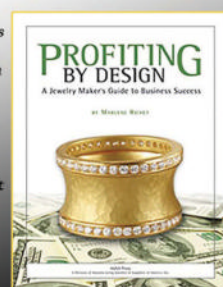


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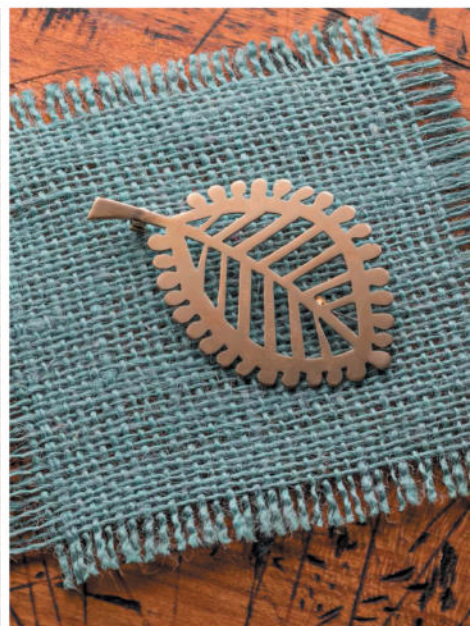
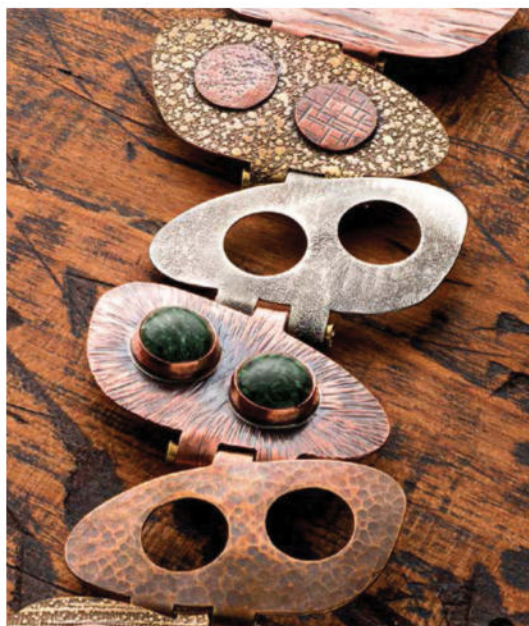
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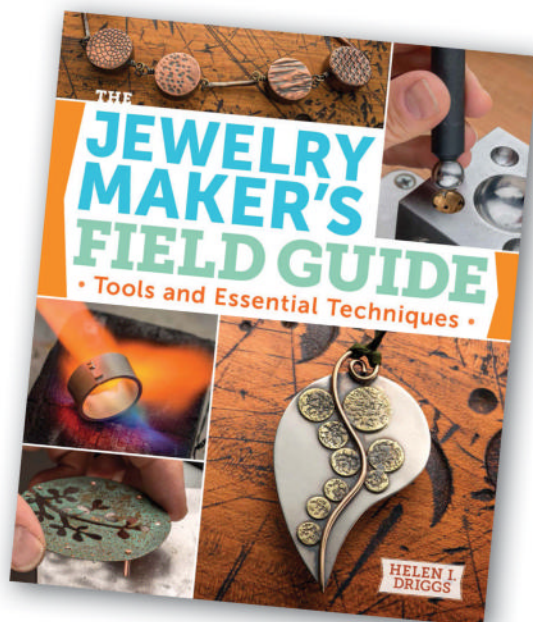
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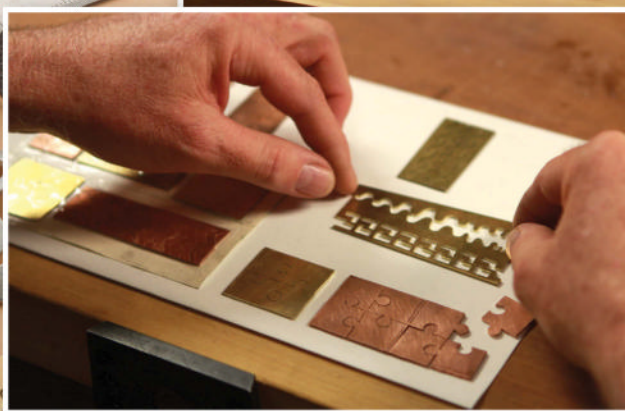
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DESIGN SOURCES

A lot of my designs are natural imagery, particularly trying to express my longing for a place of natural beauty that I do not yet find myself in.

FAVORITE PART OF DOING

I am a very verbal and analytical person; my father was an engineer, and I got a lot of the genes. But when I am in the flow of my work, I am transported out of that verbal brain into another state altogether, and that regenerates me.

THE ONE THAT GOT AWAY

There was a job an as online editor that I thought I was going to be hired for, some years ago. I felt it was perfect for me and would have solved my financial woes while leaving me time for my own work.

ON BENCH NOW

Because I'm in transition, I am limited in what I can work on right now — my bench is packed up! So I'm returning to exploring metal clay until I can get into a new studio set-up (which will be in an RV, on the road!).

LATEST VENTURE

Make Metal Clay Findings for Pins and Pendants, one of four videos I just filmed for *Lapidary Journal Jewelry Artist*, which shows you how to make interesting and unusual pin backs, bails, clasps, and more from precious metal clay, or PMC. Available at <http://bit.ly/metalclayfindings>.

Noël Yovovich

DONE

I am a two-time finalist for a Saul Bell Design Award; have taught all over the country at art centers, schools, and events; and write for *Lapidary Journal Jewelry Artist* and other publications. My work is in public and private collections internationally

DOING

I'm currently in transition, returning to self-employment after four years working for other jewelers as a goldsmith and production manager. See more at facebook.com/pages/Noel-Yovovich-Art-Jewelry/101367593274171.

FIRST PIECE

I still have my first "real" jewelry piece — a copper, silver, and Nugold abstract figure of a running man made in a community college continuing education class. The class met in a high school classroom at night, and I recall the pickle was opaque — and had no basket, so trying to find your piece involved feeling for it with the tongs.

HEROES

Of all time? No question — René Lalique. I admire a great many contemporary jewelers, among them Tom Herman, Andy Cooperman,

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Photo was taken in the Santa Fe, N.M., studio of award-winning jewelers Robin Wayne and Ryan Roberts.

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